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About the Cover

For the fourth consecutive year, the cover illustration for the Holiday Pops program book has been graciously provided by Jan Brett, one of this country's best-selling and most beloved author/illustrators of children's books. Especially noted for her exquisitely detailed illustrations and borders that serve to enhance her delightful stories and charming characters, Jan now has more than fourteen million books in print. Earlier this month, the Boston Symphony Orchestra's Youth Education Program was the beneficiary of the proceeds from an auction of original Jan Brett artwork, donated by Jan and her husband, BSO double bassist Joe Hearne. They are also pleased that an illustration from Jan's most recent book, *The Night Before Christmas*, serves as the cover of this year's Holiday Pops program book: "It gives us great pleasure to share the spirit of this magical time of year with the audiences attending the Holiday Pops concerts. We are so fortunate that right here in Boston we have the magnificent music-making of Boston Pops Conductor Keith Lockhart, BSO Music Director Seiji Ozawa, and the members of the orchestra, and such a beautiful setting, Symphony Hall, in which to perform for our many devoted audience members and friends."

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Seiji Ozawa and the Boston Symphony Orchestra: A 25-Year Partnership



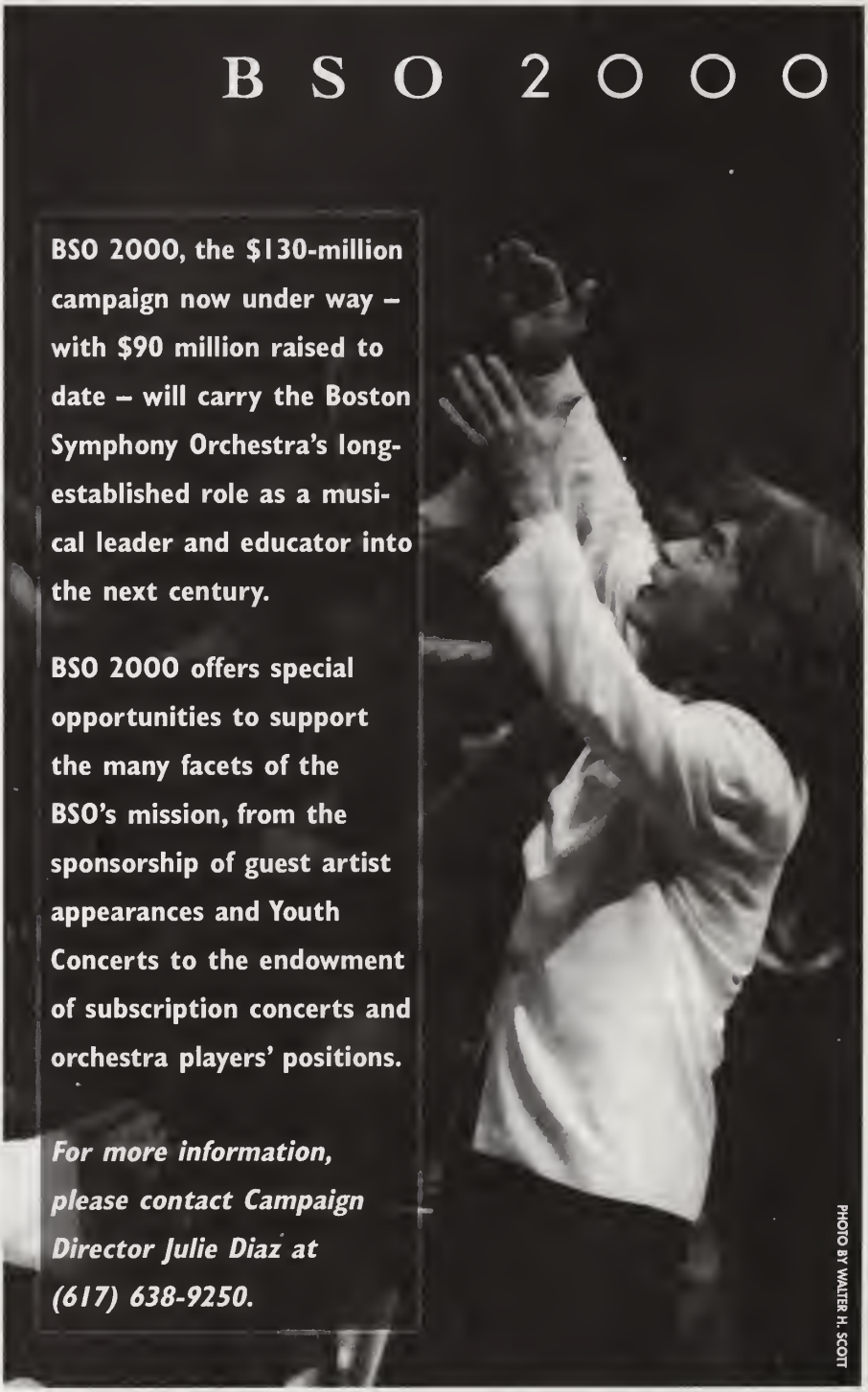
BSO Archives

Now in his twenty-sixth season as the Boston Symphony Orchestra's music director, Seiji Ozawa this year surpasses Serge Koussevitzky as the longest-serving music director in BSO history. To celebrate Mr. Ozawa's twenty-fifth anniversary as music director, the BSO Archives has mounted an exhibit in the Cohen Wing display cases examining and illustrating not only many highlights of his tenure with the BSO, but also his education and early life, his experiences as a student at Tanglewood, and his appointment as the orchestra's thirteenth music director. In addition to items preserved in the BSO Archives, the exhibit also draws on materials lent by the Ozawa family.



BSO Archives

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made 26 television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led seven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. Next month he will lead the BPEO on a tour to Florida and the Southeast.

In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In September 1998 Mr. Lockhart and the Boston Pops Orchestra released their fourth album in this series, a Christmas album entitled *Holiday Pops*. Mr. Lockhart's first three RCA Victor albums with the Boston Pops Orchestra—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, and *The Celtic Album*—all received critical and popular acclaim.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Vancouver Symphony, Seattle Symphony, Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the orchestras of Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, and Singapore.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

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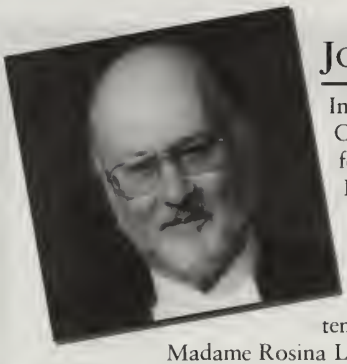
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John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for nearly 80 films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood, Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. Mr. Williams is currently composing the score for George Lucas's prequel *Star Wars: The Phantom Menace*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet, tuba, and trumpet. His most recent work is the song cycle *Seven for Luck*, set to poems of Rita Dove and premiered at Tanglewood last summer. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, making it one of the most successful non-pop albums in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

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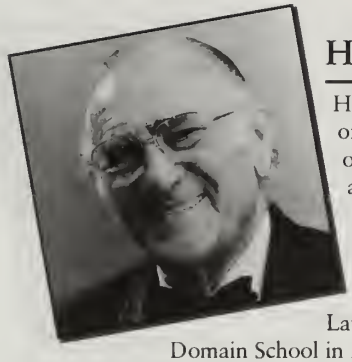
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Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky and played in the first violin section for fifty years.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Among the U.S. orchestras he has conducted are San Francisco, Pittsburgh, Atlanta, Florida, Honolulu, San Diego, Milwaukee, Colorado, San Jose, Baltimore, and Nashville. Highlights of recent seasons include a Boston Pops concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He was also honored by the Boston Classical Orchestra, Operation ABLE, WGBH, the Arts Foundation of Cape Cod, Brookline Music School, Brookline Rotary, and other organizations during this milestone year. On July 4, he led the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland. The Boston Symphony musicians and staff honored him at a Youth Concert and reception on November 13, his actual birthday.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections, many of which have been incorporated into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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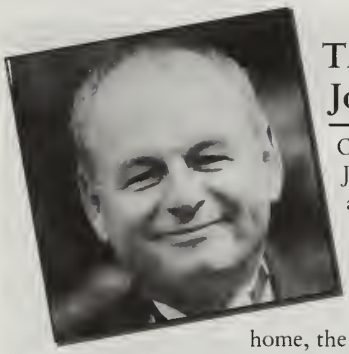
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Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—*Joy to the World*, on Sony Classical and *We Wish You a Merry Christmas*, on Philips—and the new RCA Victor album *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra.

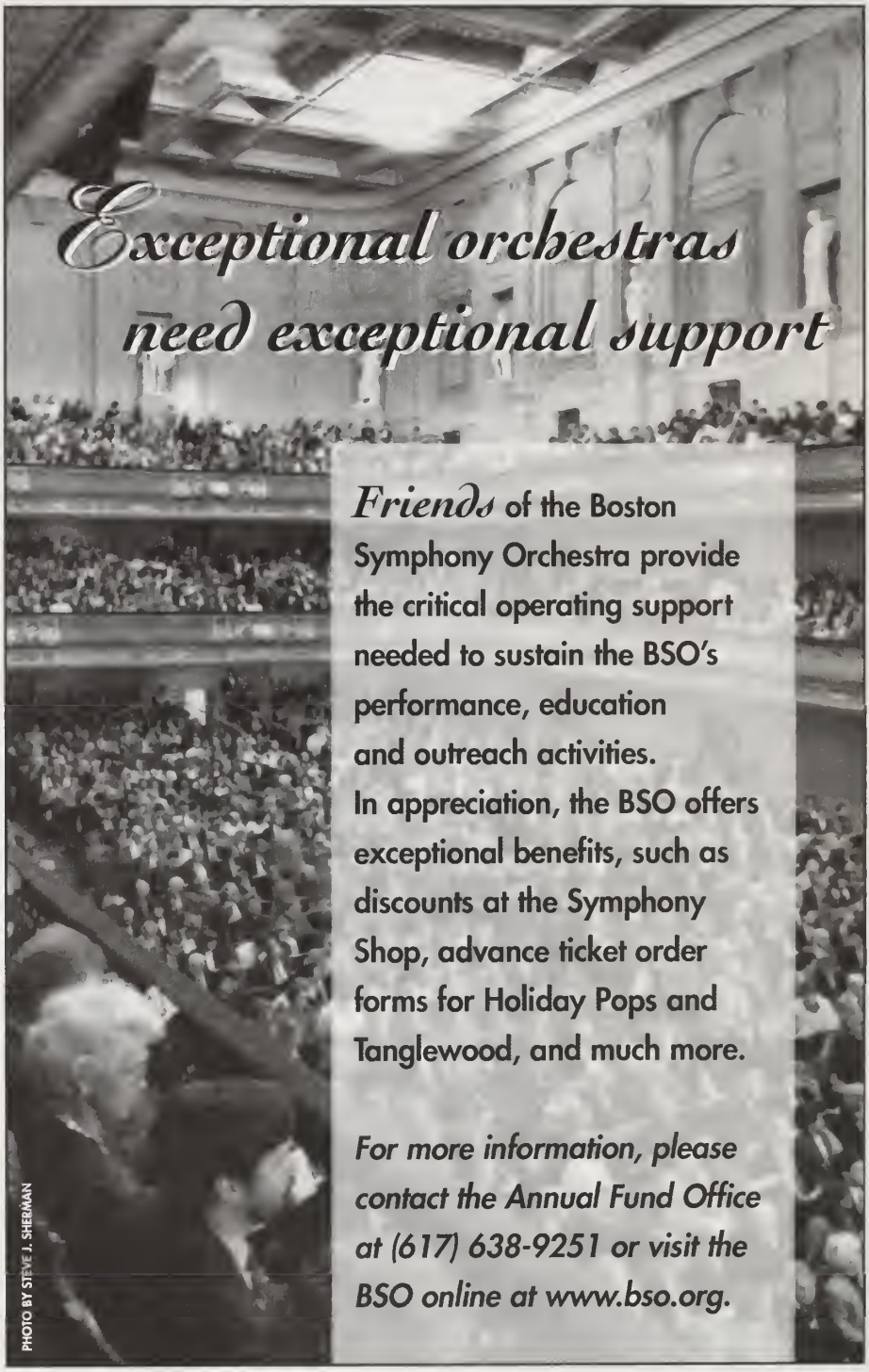
In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. Just released on Koch is the John Oliver Chorale's second recording of choral works by Elliott Carter. John Oliver's recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams' *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and conducted the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

(A selection of singers from the following Holiday Pops roster will be performing in each concert.)

Sopranos
Michelle Nicole Ahadia
Carol Amaya
Britta Anderson
Emily Anderson
Tiffany Soule Anderson
Annie B. Andrews
Bree K. Arsenault
Gina Beck
Barbara Berry
Joan E. Bissell
Leni Shafran Bloomenthal
Lynda S. Borucki
Sarah S. Brannen
Jennifer Wehr Brosky
Shawneen Casey
Susan Cavalieri
Catherine Cave
Danielle Champoux
Jaie Chapman
Anna S. Choi
Christy Choi
Lorenzee Cole
Rebecca Ann Consentino
Sarah M. Consentino
Kelly Corcoran
Patricia Cox
Carol Cujec
Anita DeChellis
Kelley DePasqua
Jennifer A. DiFoggio
Kumi Donaghue
Shawna M. Driggs
Christine P. Duquette
Maura Finn
Caitlin Goldman
Martha R. Golub
Laura C. Grande
Melissa Grassia
Carrie L. Hammond

Continued on page 15


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Friends of the Boston Symphony Orchestra provide the critical operating support needed to sustain the BSO's performance, education and outreach activities.
In appreciation, the BSO offers exceptional benefits, such as discounts at the Symphony Shop, advance ticket order forms for Holiday Pops and Tanglewood, and much more.
For more information, please contact the Annual Fund Office at (617) 638-9251 or visit the BSO online at www.bso.org.
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Jennifer Harney
Amy G. Harris
Lois Hearn
Kathy Ho
Mary Hubbell
Elizabeth Kastner
Eileen Katis
Rebecca Kenneally
Carol Kirtz
Holly MacEwen Krafka
Katherine Kramer
Nancy Kurtz
Barbara Levy
Jean R. Liuzzi
Joei J. Marshall
Amanda J. Mason
Patricia Matthias
Carol McKeen
Kathleen Molony
Jane Circle Morfill
Jenifer Lynn Munson
Kieran Murray
Keiko Nakagawa
Shannon O'Connor
Lois B. Oberlander
Yuka Oguchi
Idella Payne
Kathryn Phillips
Deborah Slade Pierce
Livia Racz
Kirstina Rasmussen
Anna V.Q. Ross
Susan Rubin
Sandra Brayton Runnels
Charlotte C. Russell
Melanie W. Salisbury
Peg Schadelbauer
Johanna Schlegel
Genevieve Schmidt
Pamela Schweppe
Suzanne Schwing
Lynn Shane
Joan P. Sherman
Mary Beth Stevens
Patricia J. Stewart
Tina Summers
Lisa M. White
Mary E. Wolf
Julie Wu
Marcia J. Wytrwal

Mezzo-sopranos
Jennifer Anderson
Mary T. Barr
Maisy Bennett
Virginia A. Berman
Malka S. Binder
Betty B. Blume
Janene Ordener Bostwick
Ondine Brent
Sharon Brown
Janet L. Buecker
Stephanie D. Cabell
Betsy Caruso
Abbe Dalton Clark
Barbara Clemens
Judith Cobble
Sue Conte
Ethel Crawford
Annie Davey
Diane Droste
Tiffany Du'mouchel
Barbara Naidich Ehrmann
Andrea Foertsch
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Tracey Fulgan
Irene Gilbride
Jennie Gorton
Isabel M. Gray
Jessica A. Hanf
Janice Hegeman
Roberta Hewitt
Donna Hewitt-Didham
Sarah Keough
Evelyn Eshleman Kern
Donna Kim
Teresa E. Kiritsy
Stephanie M. Kluter
Kari A. Knutson
Annie Lee
Jane E. Lehman
Gale Livingston
Sharron J. Lovins
Abby Manzella
Elizabeth T. Meharry
April Merriam
Fumiko Ohara
G. Divah Payne
Roslyn Pedlar
Susan Quinn Pierce

Catherine Playoust
Barbara M. Puder
Marian Rambelle
Wendalene Rector
Suzanne Reine
Daniel Roihl
Kathleen Schardin
Lisa Scott Screeton
Rachel Shetler
A. Toby Simon
Shirley Sims
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Nancy Stevenson
Amy K. Toner
A. Catherine Tymann
Mary B. Van Wormer
Cindy Vredeveld
Jennifer Walker
Christina Lillian Wallace
Harriet Corean Ward
Marguerite Weidknecht
Cynthia Rodgers Zimmerman

Tenors
Robert Allard
Paul Allen
Brad W. Amidon
Bill Backus
John C. Barr
Richard A. Bissell
Victor Calcaterra
Edward Chiu
Stephen Chrzan
Murray Cion
Dominador F. Coloyan
Andrew Crain
Jim DeSelms
Reginald Didham
Tom Dinger
Paul Dredge
Geoffrey A. FitzGerald
Greg Flynn
Andrew Gladstone
William E. Good
J. Stephen Groff
Mark H. Haddad
Craig W. Hanson
Michael Healan
David Mack Henderson

Stanley Hudson
James R. Kauffman
Larry Lee
Lance Levine
David Lin
Ronald Lloyd
Henry Lussier
John Vincent MacInnis
Chris Majoros
Ronald J. Martin
David Hale Mooney
David Norris
John R. Papirio
Dwight E. Porter
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Benjamin Antes Youngman

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Thomas Berryman
William Biedron
Stephen Bloom
Bryan M. Cadel
Jose Castillo
John Cavallaro
Kirk Chao
Neil Clark
James W. Courtemanche
Thomas H.L. Curtis
Marc J. DeMille
Ulf Ekernas
Sam Farmer
Jeff Foley
Mark Gianino
J.P. Gownder
Oshin B. Gregorian
Jay Gregory

Richard F Grenier
Elliott Gyger
Mike Halling
Jeramie D. Hammond
Michael G. Healy
Robert J. Henry
Youngmoo Kim
Robert Kluter
Scott Knopf
John Knowles
John Kohl
Bruce Kozuma
Leo J. Lipis
Michael J. Loftus
David K. Lones
Christopher T. Loschen
David B. MacGregor
Martin F. Mahoney
Greg Mancusi-Ungaro
Geoffrey Martin
Lynd Matt
David Mazzotta
Daniel Meyer
Liam Moran
Mark Noel
John Olson
Stephen H. Owades
Donald R. Peck
Daniel Perry
Shawn Potter
Ari Reeves
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Vladimir Roudenko
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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Nurit Bar-Josef
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Elita Kang

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Haldan Martinson
§Joseph Scheer
§Lisa Crockett
§John M. Williams

Violas
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Christof Huebner

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
‡Ronald Feldman
*Jerome Patterson
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt
§Deborah Dunham

Flutes
Elizabeth Ostling
Fenwick Smith

Piccolo
Geralyn Coticone

Oboes
Mark McEwen
§Laura Ahlbeck

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
§Neil DeLand

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
Peter Chapman
§Bruce Hall
§Steven Emery

Trombones
Ronald Barron
‡Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday evening, December 15, at 7:30

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Christmas Overture — Coleridge-Taylor

Gloria from *Christmas Cantata* — Pinkham
In honor of the composer's 75th birthday year

The Snow Is Dancing, from *Children's Corner* — Debussy-Caplet

Final Waltz and Apotheosis from *The Nutcracker* — Tchaikovsky

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck
John Simpson, boy soprano

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

Mary's Little Boy Child — Hairston-Hollenbeck

Seasonal Swing

Kije Takes a Ride (after Prokofiev) — arr. Nestico

Good *Swing* Wenceslas — trad.-Nestico

Frosty All the Way! — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

Sing-along lyrics appear on pages 46 and 49.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday afternoon, December 17, at 3

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Christmas Overture — Coleridge-Taylor

Gloria from *Christmas Cantata* — Pinkham
In honor of the composer's 75th birthday year

The Snow Is Dancing, from *Children's Corner* — Debussy-Caplet

Final Waltz and Apotheosis from *The Nutcracker* — Tchaikovsky

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck
John Simpson, boy soprano

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

A Visit from St. Nicholas (*'Twas the Night Before Christmas*) — Reisman
Text by Clement C. Moore

Seasonal Swing

Kije Takes a Ride (after Prokofiev) — arr. Nestico

Good *Swing* Wenceslas — trad.-Nestico

Frosty All the Way! — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

Sing-along lyrics appear on pages 46 and 49.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday evening, December 17, at 7:30
JOHN WILLIAMS conducting

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Polonaise from *Christmas Eve* — Rimsky-Korsakov

Gloria from *Christmas Cantata* — Pinkham
In honor of the composer's 75th birthday year

Excerpts from *The Nutcracker* — Tchaikovsky
Dance of the Sugar Plum Fairy—Waltz of the Flowers

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck
John Simpson, boy soprano

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

Merry Christmas, Merry Christmas, from *Home Alone 2* — Williams/Bricusse

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

Mary's Little Boy Child — Hairston-Hollenbeck

Kije Takes a Ride (after Prokofiev) — arr. Nestico

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

Frosty All the Way! — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

Sing-along lyrics appear on pages 46 and 49.

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Photographer: Michael Lutch

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday afternoon, December 18, at 1
Friday evening, December 18, at 8:30

Holiday Pops Series Sponsored by BankBoston

Friday Evening's Performance Sponsored by John Hancock Mutual Life Insurance Company

Joy to the World! A Fanfare for Christmas Day — arr. Bass

The Snow Queen — Carey

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck
Marcus Potyranski, boy soprano

A Place Called Home, from *A Christmas Carol* — Menken/Ahrens-Moore
LIZ CALLAWAY, vocalist

Sing We Now of Christmas — arr. Bass
O Come All Ye Faithful—Away in a Manger—The First Noël—Silent Night—Hark! the Herald Angels Sing
Ms. CALLAWAY

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Presenting
AARON NEVILLE

O Holy Night — Adam-Campbell/Neville/Lindsey
Let It Snow! Let It Snow! Let It Snow! — Styne/Cahn-Lindsey
The Christmas Song — Tormé/Wells-Lindsey
Such a Night — Chase-Neville/Cox/Hollenbeck

INTERMISSION

Final Waltz and Apotheosis from *The Nutcracker* — Tchaikovsky

A Visit from St. Nicholas (*'Twas the Night Before Christmas*) — Reisman
Text by Clement C. Moore
CONAN O'BRIEN, narrator (evening only)

Seasonal Swing

Kije Takes a Ride (after Prokofiev) — arr. Nestico
Good *Swing* Wenceslas — trad.-Nestico
Frosty All the Way! — arr. Sebesky

Sleigh Ride — Anderson/Parrish-Goldberg

Welcome to "Holiday at Pops," a special performance being taped Friday evening for future broadcast on WCVB-TV Channel 5 and the A&E Television Networks. Occasional scenes of the audience will be used.

Sing-along lyrics appear on page 46.

Baldwin Piano

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday morning, December 19, at 11

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Tomorrow Is My Dancing Day — arr. Hollenbeck

Excerpts from *The Nutcracker* — Tchaikovsky
March—Dance of the Sugar Plum Fairy—
Trepak—Waltz of the Flowers

Pat-a-Pan (A Fantasy) — arr. Kay

Carol of the Drum — Davis-Wright/Miller

Farandole from *L'Arlésienne* — Bizet

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, from *A Charlie Brown Christmas* — Guaraldi/Mendelson-Starobin

Mary's Little Boy Child — Hairston-Hollenbeck

Seasonal Swing

God Rest Ye Merry, Gentlemen — arr. Carmichael

Good *Swing* Wenceslas — trad.-Nestico

Frosty All the Way! — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

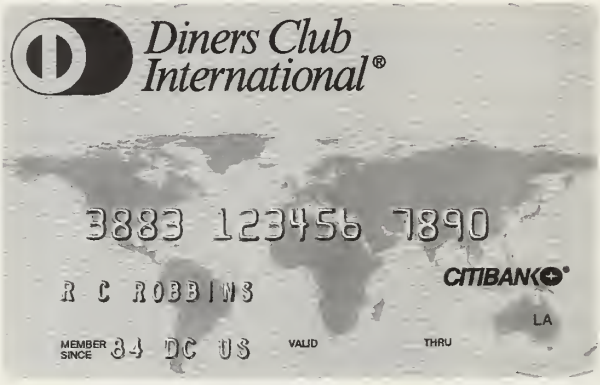
Sing-along lyrics appear on pages 46 and 49.

Baldwin Piano

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday afternoon, December 19, at 3
Saturday evening, December 19, at 7:30
Sunday evening, December 20, at 7:30
Monday afternoon, December 21, at 3

JOHN WILLIAMS conducting

Holiday Pops Series Sponsored by BankBoston

Saturday Evening's Performance Sponsored by Diners Club

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Polonaise from *Christmas Eve* — Rimsky-Korsakov

Gloria from *Christmas Cantata* — Pinkham
In honor of the composer's 75th birthday year

Excerpts from *The Nutcracker* — Tchaikovsky
Dance of the Sugar Plum Fairy—Waltz of the Flowers

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

Merry Christmas, Merry Christmas, from *Home Alone 2* — Williams/Bricusse

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

Mary's Little Boy Child — Hairston-Hollenbeck

Kije Takes a Ride (after Prokofiev) — arr. Nestico

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

Frosty All the Way! — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday afternoon, December 20, at 3

Monday evening, December 21, at 7:30

RONALD KNUDSEN conducting

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Polonaise from *Christmas Eve* — Rimsky-Korsakov

Gloria from *Christmas Cantata* — Pinkham
In honor of the composer's 75th birthday year

Excerpts from *The Nutcracker* — Tchaikovsky
Dance of the Sugar Plum Fairy—Waltz of the Flowers

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

Merry Christmas, Merry Christmas from *Home Alone 2* — Williams/Bricusse

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

Mary's Little Boy Child — Hairston-Hollenbeck

Kije Takes a Ride (after Prokofiev) — arr. Nestico

Somewhere in My Memory from *Home Alone* — Williams/Bricusse

Frosty All the Way! — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday afternoon, December 22, at 3
Tuesday evening, December 22, at 7:30
BRUCE HANGEN conducting

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Christmas Overture — Coleridge-Taylor

Gloria from *Christmas Cantata* — Pinkham
In honor of the composer's 75th birthday year

The Snow Is Dancing, from *Children's Corner* — Debussy-Caplet

Final Waltz and Apotheosis from *The Nutcracker* — Tchaikovsky

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

Mary's Little Boy Child — Hairston-Hollenbeck

Seasonal Swing

Kije Takes a Ride (after Prokofiev) — arr. Nestico

Good *Swing* Wenceslas — trad.-Nestico

Frosty All the Way! — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

Sing-along lyrics appear on pages 46 and 49.

Baldwin Piano

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday afternoon, December 23, at 3
Thursday, December 24, at noon

BRUCE HANGEN and HARRY ELLIS DICKSON conducting

Holiday Pops Series Sponsored by BankBoston

BRUCE HANGEN conducting

Joy to the World! A Fanfare for Christmas Day	arr. Bass
Christmas Overture	Coleridge-Taylor
Gloria from *Christmas Cantata* In honor of the composer's 75th birthday year	Pinkham
The Snow Is Dancing, from *Children's Corner*	Debussy-Caplet
Final Waltz and Apotheosis from *The Nutcracker*	Tchaikovsky
Songs of the Hill Folk (Carols from Appalachia)	arr. Hollenbeck
Sing We Now of Christmas O Come, All Ye Faithful—Away in a Manger—The First Noël—Silent Night—Hark! the Herald Angels Sing	arr. Bass

INTERMISSION

HARRY ELLIS DICKSON conducting

Hallelujah Chorus, from *Messiah*	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
Carol of the Drum	Davis-Wright/Miller
Parade of the Wooden Soldiers, from *Chauve Souris*	Jessel-Gould
Somewhere in My Memory, from *Home Alone*	Williams/Bricusse
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells	arr. Reisman

Sing-along lyrics appear on pages 46 and 49.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday evening, December 23, at 7:30
BRUCE HANGEN conducting

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Christmas Overture — Coleridge-Taylor

Gloria from *Christmas Cantata* — Pinkham
In honor of the composer's 75th birthday year

The Snow Is Dancing, from *Children's Corner* — Debussy-Caplet

Final Waltz and Apotheosis from *The Nutcracker* — Tchaikovsky

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

Mary's Little Boy Child — Hairston-Hollenbeck

Seasonal Swing

Kije Takes a Ride (after Prokofiev) — arr. Nestico

Good *Swing* Wenceslas — trad.-Nestico

Frosty All the Way! — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

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Baldwin Piano

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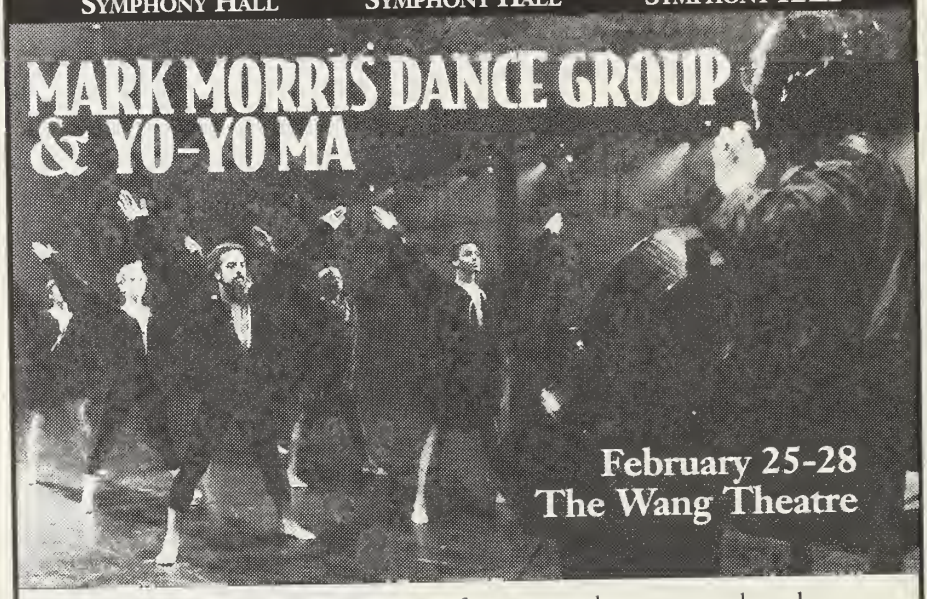
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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor

GLORIÆ DEI CANTORES, Elizabeth Patterson, Director

Saturday afternoon, December 26, at 3
Saturday evening, December 26, at 7:30

BRUCE HANGEN conducting

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Christmas Overture — Coleridge-Taylor

Hodie Christus natus est — Mathias
GLORIÆ DEI CANTORES, Elizabeth Patterson conducting

The Snow Is Dancing, from *Children's Corner* — Debussy-Caplet

Final Waltz and Apotheosis from *The Nutcracker* — Tchaikovsky

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

Mary's Little Boy Child — Hairston-Hollenbeck

Seasonal Swing

Kije Takes a Ride (after Prokofiev) — arr. Nestico

Good *Swing* Wenceslas — trad.-Nestico

Frosty All the Way! — arr. Sebesky

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor

GLORIÆ DEI CANTORES, Elizabeth Patterson, Director

Sunday afternoon, December 27, at 3
Sunday evening, December 27, at 7:30
Monday afternoon, December 28, at 3

JAMES ORENT conducting

Monday evening, December 28, at 7:30

KEITH LOCKHART conducting

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Christmas Overture — Coleridge-Taylor

Hodie Christus natus est — Mathias
GLORIÆ DEI CANTORES, Elizabeth Patterson conducting

The Snow Is Dancing, from *Children's Corner* — Debussy-Caplet

Final Waltz and Apotheosis from *The Nutcracker* — Tchaikovsky

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

We Need a Little Christmas — Herman-Gibson

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The Christmas Waltz—Silver Bells—My Favorite Things—
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Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

Mary's Little Boy Child — Hairston-Hollenbeck

Seasonal Swing

Kije Takes a Ride (after Prokofiev) — arr. Nestico

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday afternoon, December 29, at 3
Tuesday evening, December 29, at 7:30
Wednesday afternoon, December 30, at 3
Wednesday evening, December 30, at 7:30

Holiday Pops Series Sponsored by BankBoston

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Christmas Overture — Coleridge-Taylor

Gloria from *Christmas Cantata* — Pinkham
In honor of the composer's 75th birthday year

The Snow Is Dancing, from *Children's Corner* — Debussy-Caplet

Final Waltz and Apotheosis from *The Nutcracker* — Tchaikovsky

Songs of the Hill Folk (Carols from Appalachia) — arr. Hollenbeck

Sing We Now of Christmas — arr. Bass
O Come, All Ye Faithful—Away in a Manger—The First Noël—
Silent Night—Hark! the Herald Angels Sing

INTERMISSION

We Need a Little Christmas — Herman-Gibson

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Christmas Time Is Here, — Guaraldi/Mendelson-Starobin
from *A Charlie Brown Christmas*

Mary's Little Boy Child — Hairston-Hollenbeck

Seasonal Swing

Kije Takes a Ride (after Prokofiev) — arr. Nestico

Good *Swing* Wenceslas — trad.-Nestico

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Baldwin Piano

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THE BOSTON POPS
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ORCHESTRA

KEITH LOCKHART
Conductor

Julian and Eunice Cohen
Boston Pops Conductor's Chair,
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First Violins
Lucia Lin
Nancy Bracken
Joseph Scheer
Michael Rosenbloom
Kristina Nilsson
Maynard Goldman
Sandra Kott
Dianne Pettipaw
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Gregory Vitale
Frank Powdermaker
Liana Zaretsky

Second Violins
Valeria Vilker Kuchment
Kelly Barr
Clayton Hoener
Jennifer Elowitch
Colin Davis
Pattison Story
Wen-yi Shih
Rebecca Katsenes
Karma Tomm
Roksanna Sudol
Kay Knudsen

Violas
Robert Barnes
Rachel Fagerburg
Kenneth Stalberg
Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright

Cellos
Luis Leguía
Carol Procter
Ronald Lowry
David Finch
George Seaman
Andrew Mark
William Rounds
Toni Rapier

Basses
John Salkowski
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Mark Henry

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Iva Milch

Oboes
Chikao Inomata
Frank Charnley

English Horn
Kathy Lord

Clarinets
Ian Greitzer
Steven Jackson

Bass Clarinet
Edward Avedisian

Bassoons
Ronald Haroutunian
Roland Small

Contrabassoon
Gregg Henegar

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Richard Mackey
Neil DeLand

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones
Darren Acosta
Lawrence Isaacson

Bass Trombone
Mark Cantrell

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
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Harp
Judy Saiki

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A biography of Robin McElhatten appears on page 61 of this program book. For further details about tonight's program, including program selections, please see the insert.

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

SING WE NOW OF CHRISTMAS arr. Bass

O COME, ALL YE FAITHFUL

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold Him,
Born the King of angels.
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Sing, choirs of angels,
Sing in exultation.
Sing, all ye citizens of heav'n above.
Glory to God in the highest.
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

AWAY IN A MANGER

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head;

The stars in the bright sky looked down where he lay.
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying he makes.

I love Thee, Lord Jesus, look down from the sky
And stay by my cradle 'til morning is nigh.

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The first Noël the angels did say
Was to certain poor shepherds in fields as
they lay,
In fields where they lay keeping their sheep
On a cold winter's night that was so deep.
Noël, Noël, Noël, Noël,
Born is the King of Israel.

JOY TO THE WORLD

Joy to the world! the Lord is come.
Let earth receive her King.
Let ev'ry heart prepare Him room.
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

SILENT NIGHT

Silent night! Holy night!
All is calm, all is bright:
'Round yon Virgin Mother and Child,
Holy Infant, so tender and mild.
Sleep in heavenly peace,
Sleep in heavenly peace.

HARK! THE HERALD ANGELS SING

Hark! the herald angels sing,
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled.

Joyful all ye nations rise,
Join the triumph of the skies.
With th'angelic host proclaim,
Christ is born in Bethlehem.

Hark! the herald angels sing,
Glory to the newborn king.

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RUDOLPH THE RED-NOSED REINDEER
Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose.
And if you ever saw it,
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight?"

Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS
Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas,
let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas,
make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together,
if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas
now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!
Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!
It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And my dear, we're still good-bye-ing.
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG
Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright.
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies
on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two,
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND
Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'?
In the lane, snow is glist'nin'.
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird.
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?"
We'll say, "No, man!
But you can do the job when you're
in town"—

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS
Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse
open sleigh,
O'er the fields we go, laughing all the way;
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.

Oh what fun it is to ride
In a one—horse o—pen sleigh!

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Notes on the Music

Samuel Coleridge-Taylor (1875-1912), half African and half English, was perhaps the first composer of color in the late nineteenth and early twentieth centuries to achieve an international reputation, particularly for the lush and romantic cantata *Hiawatha's Wedding*. He lived most of his life in England, though he visited the United States on four occasions before his premature death, usually to premiere new works at the Norfolk Festival in northwestern Connecticut (a festival that continues to this day under the aegis of the Yale School of Music). The titles of just a few of his works, like the cantata *A Tale of Old Japan*, the elegant and lively orchestral work, *Petite Suite de Concert*, and incidental music for a London production of *Othello*, suggest the range of his interests.

Continued on page 53

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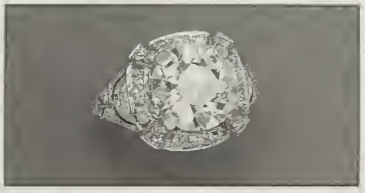
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Boston's own **Daniel Pinkham** (b.1923) has composed widely in many genres, including two symphonies, but he is particularly known for his choral work, much of it intended for church use or church festivals. His practical sense has come from many years of experience as music director at King's Chapel, and he has also been on the faculty of the New England Conservatory since 1959. One of his most frequently performed pieces is the *Christmas Cantata* (1958) for chorus and brass instruments, and the Gloria from that work is being performed this holiday season to honor the composer in his 75th birthday year.

A new addition to the Christmas Pops repertoire is an orchestral work by twelve-year-old **Julia Scott Carey** of Wellesley, Massachusetts. *The Snow Queen* was inspired by Hans Christian Anderson's well-known tale. Julia has been composing music since the age of five, when she developed her own notation system to record her compositions. She has studied piano, theory, harpsichord, composition, and chamber music; for the past two years, she has been a student at the New England Conservatory, where she studies composition with Rodney Lister. Julia's compositions have won numerous awards and have been performed by such ensembles as the Boston Chamber Music Society and the Wellesley Symphony Orchestra. In February, at this year's

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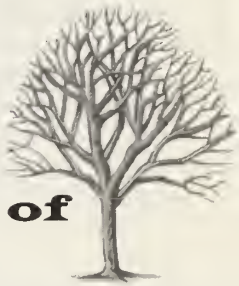
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Contemporary Festival at the New England Conservatory, her composition for string orchestra, *The Memory of Snow*, was premiered, and *The Snow Queen* was presented in a master class with Martin Bresnick. The following month Julia was invited to participate in the International Young Composers Competition held in St. Petersburg, Russia, where her piano trio, *The Upstairs Room*, won second place in her division. In May she received a 1998 ASCAP Foundation Morton Gould Young Composer Award for *The Snow Queen*. This work was also selected for the Marilyn K. Glick Young Composers Showcase and was performed in October by the Indianapolis Symphony Orchestra under Raymond Leppard.

During his all-too-few thirty-seven years, Georges Bizet (1837-1875), certainly best known for his opera *Carmen*, developed a mastery of the musical theater scarcely known in France before or since. He was commissioned to write a score of incidental music to accompany a play by Alphonse Daudet entitled *L'Arlésienne* ("The Woman of Arles") for an orchestra limited to twenty-six instruments. The show closed in three weeks. The type of music Bizet had written—roughly corresponding to the background score accompanying a dramatic television program today—was in low estate, and none of the music critics even bothered to attend a performance. But the theater's conductor, Louis Reyer, who was also a composer, declared the music a masterpiece. The play was set in Provence, and the music is full of Provençal color, partly from the use of traditional themes of the region. Bizet arranged four numbers from the score into an orchestral suite. After his death, a second suite was prepared by Ernest Guiraud. The last of its four numbers is the lively and colorful *Farandole*, which includes "March of the Kings," a melody widely known as a Christmas carol.

The best-known "Hallelujah" chorus ever written comes from *Messiah* of George Frideric Handel (1685-1759) composed in 1741; oddly enough, the work took some years to achieve popularity in London, but eventually this chorus—with its flexible yet resilient alternation of long melodic phrases and short outbursts of "Hallelujah!"—became one of the most frequently performed choral compositions in the world. Handel's oratorios were famous in England but largely unknown on the Continent until a musical diplomat, Baron Gottfried van Swieten, brought them back to Vienna and began arranging for performances there in the 1780s. Mozart was asked to arrange several Handel oratorios for those revivals, and he enriched them with wonderful wind parts not in the original.

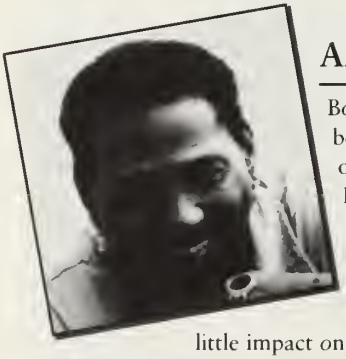
Operas, ballets, and films often have a Christmas theme. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-1893) composed it. A popular element in many Christmas stories, including *The Nutcracker*, is that of toys coming to life. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942), a German composer of operettas and light music, evokes the image of toy soldiers coming to life and parading, with stiff-legged gait, across the stage. More recently, the scores by John Williams (b.1932) for *Home Alone* and *Home Alone 2* evoke not only energetic slapstick, but also the longing for family togetherness at Christmas time. "Somewhere in My Memory" and "Merry Christmas, Merry Christmas," both with lyrics by Leslie Bricusse, are original songs composed for these movies.

—Steven Ledbetter



Liz Callaway

Liz Callaway made her Broadway debut in 1981 in Stephen Sondheim's *Merrily We Roll Along*. For her performance in the musical *Baby* she earned a 1984 Tony Award nomination. She next appeared on Broadway in the musical *The Three Musketeers* and, in 1991, she originated the role of Ellen, the American wife, in *Miss Saigon*. Since 1992 Ms. Callaway has starred several times in the Broadway production of *Cats* as Grizabella (singing "Memory"), a role she has performed more than 1,500 times. Her other New York appearances have included *Follies in Concert* at Lincoln Center, *No Way to Treat a Lady*, *Marry Me a Little*, and the Encores! series production of *Fiorello!* at City Center. She recently performed *Sibling Rivalry* (created with her sister, recording artist/songwriter Ann Hampton Callaway) at the Donmar Warehouse in London. Originally performed at New York's Rainbow and Stars, the award-winning show has also been performed in Los Angeles, Chicago, and Cannes. Liz Callaway provided the singing voice of the title character in the animated feature *Anastasia*. Her rendition of the song "Journey to the Past" (nominated for a 1998 Academy Award) was used by Olympic gold medalist Tara Lipinski during the 1998 Winter Games. Ms. Callaway has also been the singing voice of Princess Jasmine in Disney's *The Return of Jafar* and *Aladdin and the King of Thieves*. Other film work includes the singing voice of the title character in *Swan Princess*, Disney's *Beauty and the Beast*, and the recently released *Lion King 2: Simba's Pride*. An Emmy-award winner as host of *Ready To Go*, a daily, live children's program in Boston, Ms. Callaway has also appeared on television in PBS's *In Performance at the White House*, and *Inside the Actor's Studio: Stephen Sondheim* on Bravo. Her many recordings include two solo albums —*The Story Goes On: Liz Callaway On and Off Broadway* and *Anywhere I Wander: Liz Callaway Sings Frank Loesser*—as well as *A Stephen Sondheim Evening*, *Anastasia*, *Swan Princess*, *Unsung Sondheim*, *A Broadway Christmas*, *Unsung Irving Berlin*, *Sondheim at the Movies*, and the cast recordings of *Merrily We Roll Along*, *Baby*, and *Follies in Concert*. Liz Callaway makes her Boston Pops debut with these performances.



Aaron Neville

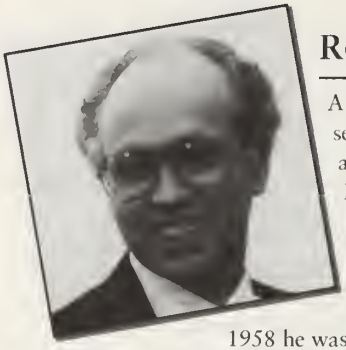
Born in 1941 in New Orleans, Louisiana, Aaron Neville became well-known as part of the New Orleans sound of the Neville Brothers and for his 1967 number one R&B hit "Tell It Like It Is." In the early and mid-1960s Mr. Neville collaborated with writer/producer Allen Toussaint and recorded more than a dozen songs, firmly establishing himself as a serious vocalist. Although popular in New Orleans, the records made little impact on the national music scene. Following the success of "Tell It Like It Is," Aaron and his brother Art toured the country for almost a year. In 1968 Aaron Neville teamed with Allen Toussaint and Marshall Sehorn, re-recording his brother Art's '50s recording "All These Things" and his own hit "Tell It Like It Is,"

plus new material. This project, too, did not fare well on the national scene. Aaron and his brother Cyril then headed to Nashville and New York, where they teamed with brother Charles and started practicing some Mardi Gras Indian songs and chants they had learned from their uncle, Big Chief Jolly, chief of a tribe from their old neighborhood. They even called themselves the Wild Tchoupitoulas, a designation that ultimately led, in 1976, to the formation of the Neville Brothers as a group. Since its formation, Aaron has been the most active in solo endeavors. Since 1985 he has released many solo albums, contributed songs to various compilation projects, provided backup on many recordings by others, and had all of his earlier work re-released. He has sung the National Anthem at the Super Bowl, performed in front of the nation's Capitol during Fourth of July celebrations, performed for President Clinton, had roles in films and on television (including his favorite show, *All My Children*), and received many awards, including four Grammys. Mr. Neville's many recordings include *To Make Me Who I Am*, *Doing It Their Own Way*, *Grand Tour*, *Can't Stop My Heart*, *Tatooed Heart*, *Aaron Neville's Soulful Christmas*, *Warm Your Heart*, *My Greatest Gift*, *Orchid in the Storm*, *Greatest Hits*, and *Tell It Like It Is*. He has also been featured on *Midnight at St. Jude's* and Linda Ronstadt's *Cry Like a Rainstorm, Howl Like the Wind*, which yielded several hit duets, including "Don't Know Much" and "When Something Is Wrong With My Baby." Aaron Neville is making his Boston Pops debut.



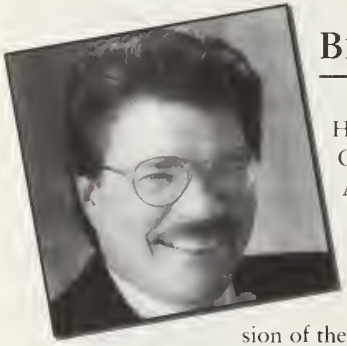
Conan O'Brien

This fall marked the sixth season of *Late Night with Conan O'Brien* on NBC-TV. Named one of *People*'s "25 Most Intriguing People" in 1996, Conan O'Brien has extended his contract to host the show into the year 2002. In 1996 Mr. O'Brien and the *Late Night* writing team were nominated for Emmy Award for Best Writing in a Comedy or Variety Series, and the following year they won the Writers' Guild Award for Best Writing. Born in Brookline, Massachusetts, and a graduate of Harvard, Conan O'Brien was two-time editor of the Harvard *Lampoon*. After graduation he moved to Los Angeles, where he joined the writing staff of the HBO series *Not Necessarily the News*. During his two years with that show, he also performed regularly with several improv groups, including the Groundlings. In 1987 he was hired as a writer/performer on the *The Wilton North Report*. By 1988 his talents had come to the attention of *Saturday Night Live* executive producer Lorne Michaels, who hired Mr. O'Brien as a writer in January of that year. In 1989 his work was recognized with an Emmy Award for Outstanding Writing in a Comedy or Variety Series. After leaving *Saturday Night Live* in spring 1991, Conan O'Brien wrote and produced a TV pilot entitled "Lookwell" and starring Adam West. Although the pilot was telecast on NBC, it was not picked up as a series. That fall Mr. O'Brien became a writer/producer for the Fox series *The Simpsons*, later serving as the show's supervising producer. On April 26, 1993, Conan O'Brien was named host of *Late Night*. Making a return appearance with the Boston Pops Orchestra, Mr. O'Brien first performed with the ensemble at the 1997 "A Company Christmas at Pops" concert.



Ronald Knudsen

A member of the Boston Symphony Orchestra violin section since 1965, Ronald Knudsen holds the Edgar and Shirley Grossman chair. Before coming to Boston, Mr. Knudsen was a member of the Baltimore and Detroit symphony orchestras. He received his early musical training in Minneapolis, and from 1952 to 1959 studied with violinist William Kroll at the Peabody Conservatory of Music in Baltimore. In 1958 he was a fellowship student at the Tanglewood Music Center, where he was concertmaster and soloist with the TMC Orchestra. Mr. Knudsen has been heard frequently in the Boston area as soloist and in chamber music programs. He has been soloist with the Boston Pops Orchestra and the symphony orchestras of Brockton, Newton, Wellesley, and Worcester. Original violinist of the new music ensemble Collage, Mr. Knudsen also helped to found the Curtisville Consortium in 1970; he is currently music director of that ensemble. He is a former faculty member of the Boston University Tanglewood Institute and the All Newton Music School, and is currently a member of the latter's board of directors. Mr. Knudsen has also been active in community orchestras in the Boston area. From 1970 to 1988 he was active both as concertmaster and conductor of the Brockton Symphony Orchestra, and from 1982 to 1995 he served as music director of the Newton Symphony. In the summer of 1995 he was invited by the newly formed New Philharmonic Orchestra to be its music director; his work with that ensemble has earned public acclaim. Ronald Knudsen has conducted Boston Pops concerts on many occasions since his debut in June 1990, when he led concerts featuring his son, BSO cellist Sato Knudsen, as soloist.



Bruce Hangen

A frequent Boston Pops guest conductor, Bruce Hangen was Music Director of the Omaha Symphony Orchestra for nine seasons; in 1993-94 he became Artistic Director and Principal Conductor, a position he retained through the 1994-95 season. As music director, Mr. Hangen initiated and oversaw substantial growth of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the Magic Carpet concerts, afternoon matinees, family series, and the annual "Magic of Christmas" concerts. Mr. Hangen has been responsible for many commissions and has led more than two dozen world premiere performances. With the Omaha Symphony, he conceived and performed many events in collaboration with other performing arts organizations, such as a fully-staged production of Orff's *Carmina burana*. Their 1992 celebration of the Native American, entitled "West Meets West," received national acclaim and was featured on *CBS Sunday Morning*. Under Mr. Hangen's direction, the orchestra's touring program expanded as well, to include performances in more than thirty communities in four states.

Currently Artistic Director of the Portland (Maine) Opera Repertoire Theater, Bruce Hangen has appeared as guest conductor with the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Atlanta Symphony, and New Jersey Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birmingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras, which he has regularly conducted since 1979. His recent guest conducting engagements have included concerts with the Great Woods Festival Orchestra and at Ottawa's National Arts Centre Theatre, and with the New Jersey Symphony and the Lake Forest Symphony. He served as Associate Conductor of the Utah Symphony during the 1997-98 season. Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by conducting youth orchestras across the country.



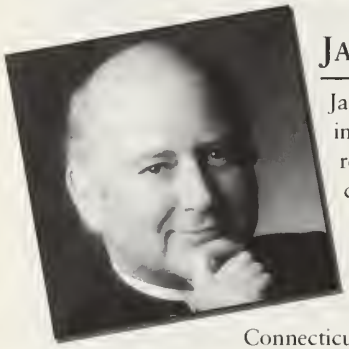
Gloriæ Dei Cantores
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Gloriæ Dei Cantores has toured twenty-three countries in Europe, Asia, and North America, sings in eighteen languages, and has received extensive critical acclaim for its performances of sacred choral music of all styles from the eleventh through twentieth centuries. It is one of the few choirs critically acclaimed for its rendition of Gregorian chant. This is is the third year that Gloriæ Dei Cantores has performed on the Boston Pops Esplanade Orchestra's holiday tour. Highlights of the choir's extended international performance history include the 900th anniversary celebration of Saint Mark's Basilica, Venice; Rockefeller Center Tree Lighting Ceremony, New York; the soundtrack of the film *Lorenzo's Oil*; performances in the Great Hall of the Conservatory, Tchaikovsky Hall, and the Hall of Columns in Moscow; Kapella Hall in St. Petersburg; and St. John's Smith Square in London. The choir, based in Cape Cod, Massachusetts, consists of forty men and women, aged eighteen to sixty, from a wide variety of occupations, denominations, and musical backgrounds. Under the direction of Elizabeth Patterson since 1988, Gloriæ Dei Cantores has achieved musical expertise and international renown. Ms. Patterson has also gained recognition for her extensive contributions in the area of Gregorian chant, through performances of chant with Gloriæ Dei Cantores, and

by authoring a book on the subject, *The Sound Eternal*. The twenty-six digital recordings by Gloriæ Dei Cantores are available from Paraclete Press (telephone 1-800-451-5006; e-mail: order@paraclete-press.com) and from Helicon Records (telephone 914-747-7590).

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James Orent

James Orent has performed as a conductor and violinist in music ranging from symphony, ballet, and opera, to rock, film, and commercial recordings. He made his conducting debut at the age of eighteen with Stravinsky's *Symphony of Psalms*. Mr. Orent's 1997 debut with the Boston Pops Esplanade Orchestra led to Christmas Pops engagements at UNH Durham with New Hampshire Governor Jeanne Shaheen and at Connecticut's Mohegan Sun Casino. He returned to Symphony Hall to conduct the BPEO in June 1998. The orchestra's January 1999 tour to Florida and the Southeast will be Mr. Orent's ninth as cover conductor for Keith Lockhart. Previous BPEO tours have taken him across the United States and to Canada, Japan, and Korea. He has performed in the BPEO's violin section since 1987 and as a substitute extra player with the Boston Pops Orchestra. Last season Mr. Orent made conducting debuts with the Pro Arte Chamber Orchestra, INTELEC Pops, and Newbury Chamber Orchestra. He led the Boston Festival Pops at ASPENWORLD '97 and conducted master classes for MIT's IAP Symphony and the Westwood (Massachusetts) "Music in the Schools" program. He was recently appointed to the Nashua Symphony's Artistic Committee.

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Mr. Orent won his Buffalo Philharmonic Orchestra audition by unanimous decision in the semifinal round, earning national recognition for his first residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic Orchestra (funded by the NEA and the Martha Baird Rockefeller Fund). Mr. Orent has served as music director of the Erie (Pennsylvania) Ballet, Holyoke College Civic Orchestra, and Asparagus Valley Contemporary Music Ensemble; as guest conductor of the Spokane Symphony's Washington Chamber Orchestra and Hartford Ballet; as assistant conductor of the New Hampshire Symphony Orchestra, the Leonard Bernstein Festival of American Music, and the Springfield (Massachusetts) Symphony Orchestra; as score reader for WGBY-TV (a PBS affiliate); and as guest conductor with college, conservatory, and youth orchestras. Flying and skydiving are also avid interests. In the mid-1980s Mr. Orent barnstormed the east coast, skywriting and banner-towing in World War II vintage aircraft, and subsequently flying as captain for Northwest Airlink. He holds both the Airline Transport Pilot Certificate and the United States Parachute Association's Advanced Skydiver License and is a member of "POPS," the Parachutists Over Phorty Society. Born in Boston, James M. Orent graduated *magna cum laude* from Amherst College, where he won the Sundquist Prize for performance and composition. He studied conducting with Charles Bruck at the Pierre Monteux Domaine School, with Otto Werner Mueller at the Yale School of Music, and at the Tanglewood Conducting Seminar, where he was conducting assistant to Sam Wanamaker for the BSO's production of *Oedipus Rex*. Mr. Orent's principal violin teachers were Philipp Naegele of the Marlboro Festival and Stanley Benson of the Boston Symphony Orchestra.



Robin McElhatten

Robin McElhatten started out singing in church with her mother and from there grew to be a natural performer who has sung everything from classical and music theater to rock and R&B. Originally from Rochester, New York, Ms. McElhatten now lives in Boston, Massachusetts, and performs throughout the New England area. Formerly a student at the University of Miami, where she was a vocal performance and studio recording major, she has since transferred to Berklee College of Music in Boston, where she plans to complete her degree. A National Foundation for the Arts award recipient in the Jazz Vocal category, Robin McElhatten has sung lead and back-up vocals for many well-known Boston-area performers, including Tavares, Sherma Andrews, Bobby Lee Rodgers and the Herd, and many others. In addition, she serves as arranger for a jazz quartet. While in Miami, she sang back-up vocals on a promotional video for nationally known recording artist Jon Secada and led her own group, Planet Groove, which performed in the Miami, Key Largo, and South Beach areas. From 1993 to 1995 Ms. McElhatten performed with Nik and the Nice guys, a thirteen-piece party band based in Rochester, New York; the group toured internationally and headlined with the B-52s and Chuck Berry while performing at the 1994 and 1995 Superhowl NFL players reception. Since making her Boston Pops debut last season, Robin McElhatten has performed with the orchestra on several occasions; she will he the featured soloist in the upcoming Boston Pops Esplanade Orchestra tour to Florida and the Southeast.



BSO 2000

BSO 2000, launched in the fall of 1996, is a five-year campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities, and is updated regularly.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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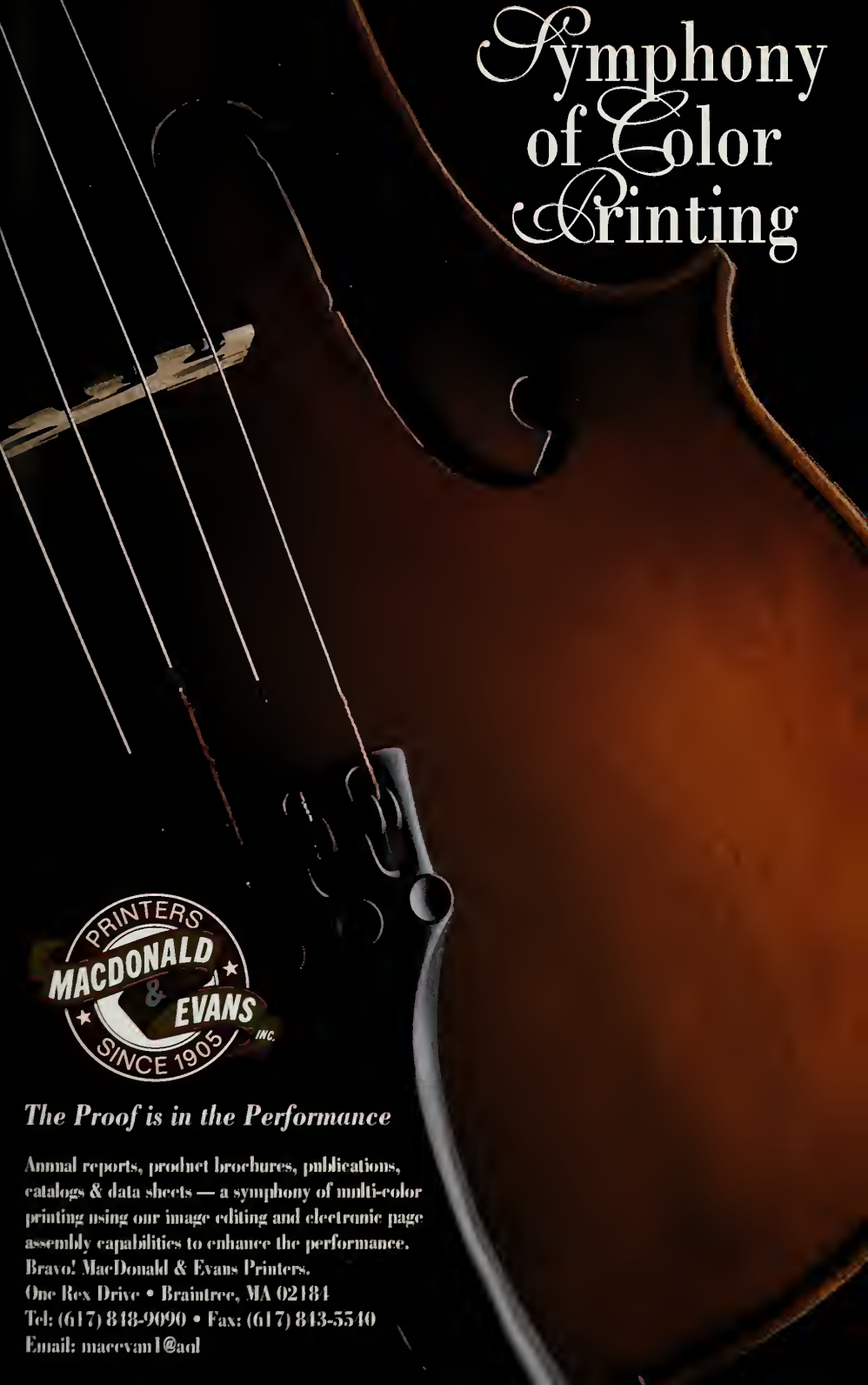
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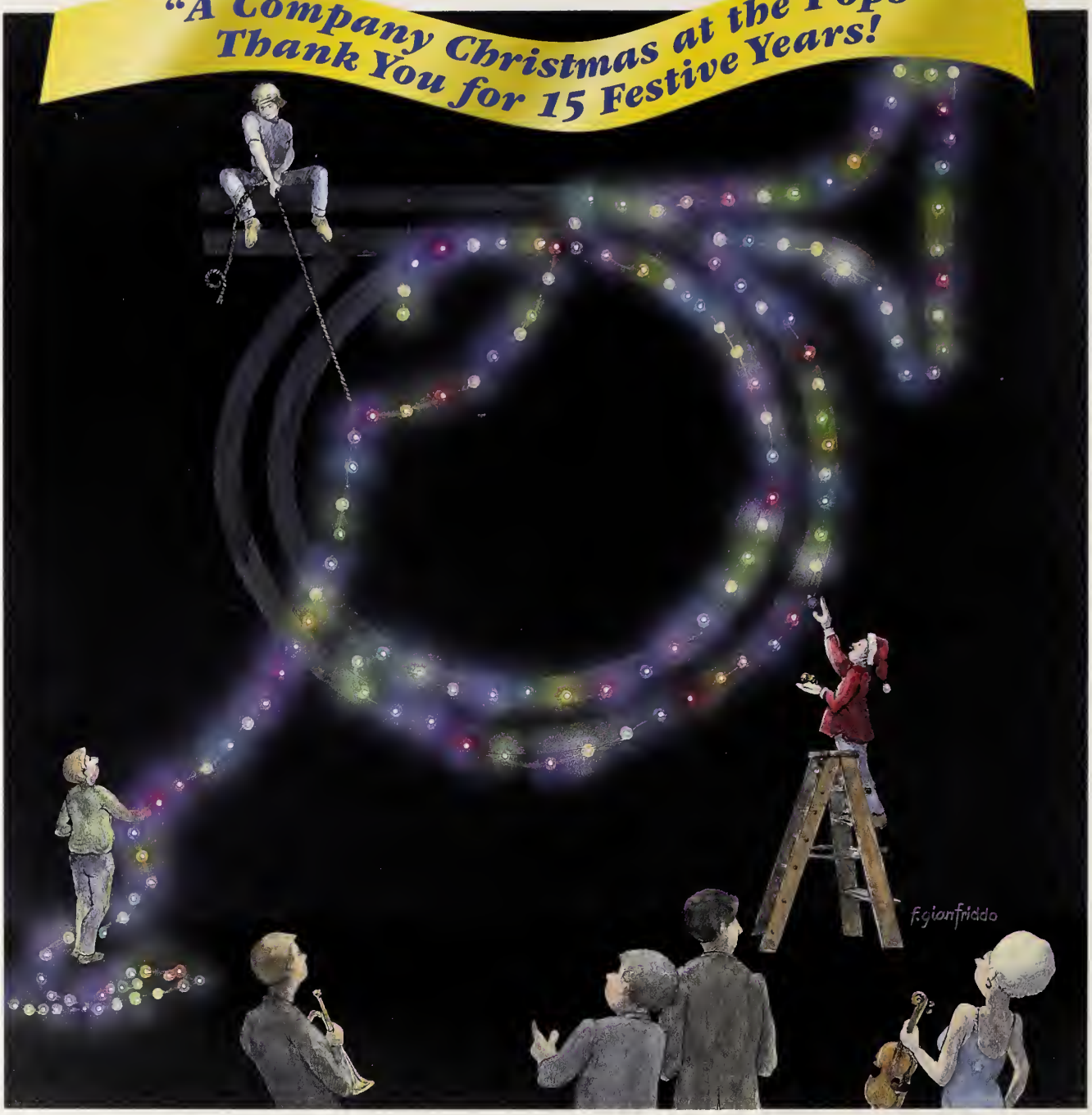
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HOLIDAY GREETINGS!

It's my pleasure, on behalf of the Boston Symphony Orchestra and the *A Company Christmas at Pops* Committee, to welcome you to the fifteenth annual *Company Christmas at Pops*. We're delighted that you've made this evening part of your holiday season celebrations.

Over the course of the past 15 years, the corporate community has played a critical role in supporting the Orchestra and its programs, through its involvement with *A Company Christmas at Pops*. Your continued, generous support of this annual benefit has allowed us every year to share the spirit of the holiday season with 200 children who attend as our guests. Tonight we are pleased to welcome children from Boston Children's Services, Catholic Charities, the Colonel Daniel Marr Boys and Girls Club of Dorchester, the Inner City Catholic Youth Cluster and the Junior Knights of Peter Claver, Mother Caroline Academy, Nativity Preparatory School, The New England Home for Little Wanderers, and the Robert F. Kennedy Children's Action Corps.

This evening, Keith Lockhart has planned a special Christmas program of your holiday favorites with some great surprises. In addition, this year's program book features a special 15-year tribute, with memories illustrated in photos from 1984 to the present.

Thank you to all who are part of the past and present of this great holiday tradition! We hope that the evening will put you in the holiday spirit, and that we'll see you all again next year!

Best wishes for the holidays and have a happy and healthy New Year!



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Children's Program Participants

Boston Children's Services
Founded in 1799, Boston Children's Services is America's oldest child welfare agency. The mission of the organization is to promote the healthy development of Greater Boston's children and families. Today, the agency responds to children and families in need with the same qualities of sensitivity and skill that have been the hallmark for nearly two centuries. Each year, Boston Children's Services reaches more than 9,000 children and families, primarily those who are low-income and/or minority. The agency operates 26 innovative programs, addressing the challenges that confront children and families in three ways: by providing direct services to children, reforming the institutions that affect children's lives, and supporting their families.

Catholic Charities
Catholic Charities, the social service agency of the Archdiocese of Boston, is dedicated to improving the lives of the poor in Eastern Massachusetts. Founded in 1903 as a child welfare agency, Catholic Charities has adapted its services to meet the ever-changing needs of impoverished children, teens, working families, and senior citizens. The mission of Catholic Charities is simple: to provide service to those most in need, to advocate for justice, and to convene the Church and other people of good will to do the same. Tonight, we are pleased to welcome children from five of Catholic Charities' 52 service sites: El Centro del Cardenal in the South End, Emmanuel House in Roxbury, the Haitian Multi-Service Center and St. Ambrose Family Inn in Dorchester, and the Labouré Center in South Boston.

The Colonel Daniel Marr Boys and Girls Club of Dorchester
The Colonel Daniel Marr Boys and Girls Club opened in 1974 to offer important programs and to provide the necessary services to meet the needs of the youth in Dorchester. Initially, the Club operated on an annual budget of $100,000. Today, the annual operating budget exceeds one million dollars and the agency registers more than 2,500 kids each year. Its mission statement reads, in part – "To meet the needs of children of all races and ethnic backgrounds, from in and around Dorchester, by providing structure and opportunities which promote healthy growth and development, so that each child may reach their full potential." The agency is presently conducting a capital campaign to expand its facilities and programming. The Paul R. McLaughlin Youth Center will be built adjacent to the existing facility.

The Inner City Catholic Youth Cluster and Junior Knights of Peter Claver
The Inner City Catholic Youth Cluster is an organization founded in 1987 to give support to all teens and pre-teens in the North Dorchester/Roxbury area of Boston. The group offers tutorial services for youth preparing for high school and college entrance exams as well as supervised recreational programs. More than 300 children in this area who do not have access to other resources are served by this program, which is open to all youth regardless of race, religion or cultural background. The Junior Knights of Peter Claver is the youth division of the Fraternal Order of Saint Peter Claver. It is a national organization that was brought to the Boston area in 1993. It provides services to the elderly in the African-American community as well as leadership values to the youth of the area.

Mother Caroline Academy
Mother Caroline Academy is a middle school dedicated to educating girls in an academically challenging and highly disciplined learning environment. The school, administered by the School

Sisters of Notre Dame, targets and educates girls from the inner city of Boston who would not otherwise have access to a private or parochial school education. The purpose of Mother Caroline Academy is to provide an atmosphere of learning and nurturing that will educate young girls, helping them to develop the capacity for critical thinking and to become competent and comfortable with learning skills necessary for academic success.

Nativity Preparatory School – A Jesuit Learning Center
Nativity Preparatory School is a Jesuit middle school dedicated to providing a quality, tuition-free education to boys of all faiths from low-income families living in Boston. Staffed mostly by full-time volunteers, Nativity offers a rigorous education that includes a full day of classes, extracurricular activities, an evening study program, Saturday field trips, and a summer camp. The goals of the school are to prepare students for admission to prestigious high schools and the challenges of a college education. As a tuition-free school, Nativity Prep relies entirely upon private donations for its operating funds.

The New England Home for Little Wanderers
The New England Home for Little Wanderers, founded in 1865, is a child and family service agency that promotes the healthy growth and development of children by supporting, restoring, or creating a family living environment that best nurtures each child. Annually, The Home serves 2,000 children (ages birth through 21) and their families through a broad range of services, including early intervention, family stabilization, crisis intervention, adoption, mental health services, as well as twelve 24-hour residential programs and three special education schools.

Robert F. Kennedy Children's Action Corps
The Robert F. Kennedy Children's Action Corps, established in 1969 as a tribute to Senator Robert Kennedy, is a private non-profit child-welfare agency. In 12 residential and outreach programs across Massachusetts, the RFK Children's Action Corps provides quality care, treatment, and education for troubled children ages 6 to 18. Our goal is to help children develop into healthy, positive adults.

The Boston Symphony Orchestra salutes the support of the Children's Program by the corporate community. Since 1984, the following children's organizations have been our guests:

Arts Reach Inc.
Big Brother and Big Sister Associations of Boston
Boston Children's Services Associated
Boston Community Services, Roslindale
Boys and Girls Club of Boston
Catholic Charities:
- El Centro del Cardenal
- Emmanuel House
- Haitian Multi-Service Center
- Labouré Center
- St. Ambrose Family Inn

Chinese Culture Institute
Church of Saint Peter, Worcester
Colonel Daniel Marr Boys and Girls Club of Dorchester
Concord Baptist Church
Daniel Joyce Memorial Middle School
Dimock Community Health Center
Ebenezer Baptist Church, South End
Edward Everett Elementary School
Families in Transition
Family House Shelter, Roxbury
Federated Dorchester Neighborhood Houses
Grover Cleveland Middle School
In the Best Interests of the Children, Inc.
The Inner City Catholic Youth Cluster and Junior Knights of Peter Claver
Italian Home for Children
The John F. Kennedy Family Center
Life Resources
The Massachusetts Society for the Prevention of Cruelty to Children
Massachusetts Special Olympics
Maurice J. Tobin School
Metropolitan Baptist Church, Dorchester
Mission Church Grammar School, Roxbury
Mother Caroline Academy
Nativity Preparatory School, Roxbury
The New England Home for Little Wanderers
New Hope Baptist Church
Our Lady of Lourdes School, Jamaica Plain
Project Hope
Robert F. Kennedy Children's Action Corps
South Boston Neighborhood House, South Boston
St. Angela's School, Mattapan
St. Ann's School, Somerville
St. John the Evangelist School
St. Mark School
St. Matthew's Catholic Elementary School, Dorchester
St. Peter Elementary School
William Monroe Trotter Elementary School, Roxbury
YMCA of Greater Boston

Tonight's Menu

A Company Christmas at Pops

December 16, 1998

Presented by Calla Lily Caterers, Inc.

Mesclun and Field Greens
with Caramelized Pear, Goat Cheese Crouton,
Raspberry Cassis Vinaigrette

Seven Grain Dinner Roll

Roast Tenderloin of Beef
with Pomegranate Glaze

Red Bliss Potato, Goat Cheese and Sundried Tomato Galette

Chilled Green Beans and Julienne Red Pepper

Chocolate Flourless Torte
with Fresh Raspberries

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.
A bag has been provided at the bottom of your dinner container for disposables.

Chanel perfume compliments of Neiman Marcus and Chanel.

Tonight's pre-concert reception was generously sponsored by
The Martignetti Company.

ACKNOWLEDGMENTS



Our special thanks to the following in-kind donors
for making tonight's event and the Children's Program such a great success:

The Martignetti Company

Merrill Corporation

Neiman Marcus

Sheraton Boston Hotel & Towers

TJX Companies, Inc.

The *A Company Christmas at Pops* Committee also gratefully acknowledges
the following companies for their generous contributions:

Arthur Andersen LLP

BostonCoach

Boyd/Smith Inc.

Calla Lily Caterers, Inc.

Chanel

DesignWise

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LPL Financial Services

The New Circus Company

P.D.M. Associates

Prudential Center Garage

Reebok International Ltd.

The Ritz-Carlton, Boston

Wal-Mart Stores, Inc.

With special thanks to the Boston Symphony Association of Volunteers
and the dedicated staff and crew at Symphony Hall.

KEITH LOCKHART

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...



In February 1995, Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty-six television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led seven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. He recently returned from a holiday tour with the BPEO and next month will lead that ensemble on a tour to Florida and the Southeast.

In 1996, Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In September 1998, Mr. Lockhart and the Boston Pops Orchestra released their fourth album in this series, a Christmas album entitled *Holiday Pops*. Mr. Lockhart's first three RCA Victor albums with the Boston Pops Orchestra – *Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, and *The Celtic Album* – all received critical and popular acclaim.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Vancouver Symphony, Seattle Symphony, Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the orchestras of Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, and Singapore.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

THE BOSTON POPS ORCHESTRA

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

FIRST VIOLINS
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Nurit Bar-Josef
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Elita Kang

SECOND VIOLINS
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Haldan Martinson
§ Joseph Scheer
§ Lisa Crockett
§ John M. Williams

VIOLAS
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§ Christof Huebner

CELLOS
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
‡ Ronald Feldman
*Jerome Patterson
*Owen Young
*Andrew Pearce

BASSES
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Todd Seeber
*John Stovall
*Dennis Roy
§ Joseph Holt
§ Deborah Dunham

FLUTES
Elizabeth Ostling
Fenwick Smith

PICCOLO
Geralyn Coticone

OBOES
Mark McEwen
§ Laura Ahlbeck

ENGLISH HORN
Robert Sheena

CLARINETS
Thomas Martin
Scott Andrews

BASS CLARINET
Craig Nordstrom

BASSOONS
Richard Ranti
Roland Small

CONTRABASSOON
Gregg Henegar

HORNS
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
§ Neil DeLand

TRUMPETS
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
Peter Chapman
§ Bruce Hall
§ Steven Emery

TROMBONES
Ronald Barron
‡ Norman Bolter
§ Darren Acosta

BASS TROMBONE
Douglas Yeo

TUBA
Chester Schmitz

TIMPANI
Timothy Genis

PERCUSSION
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

HARP
Ann Hobson Pilot

PIANO
Bob Winter

RHYTHM SECTION
Fred Buda–drums
Bob Winter–piano

LIBRARIANS
Marshall Burlingame
William Shisler
John Perkel

PERSONNEL MANAGERS
Lynn G. Larsen
Bruce M. Creditor

STAGE MANAGER
Peter Riley Pfitzinger

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* *Participating in a system of rotated seating*
§ *Substituting*
‡ *On sabbatical leave*

1969

...with "Evening at Pops" on national public television.

1976

The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people, the biggest audience in orchestral concert history.

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

1993

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996

The Boston Pops has much to celebrate: more than a century of rich musical traditions, the 13th year of A Company Christmas at Pops, and a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

1997

On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

1998

The fourth Keith Lockhart/Boston Pops Orchestra recording, "Holiday Pops," is released.



TONIGHT'S PROGRAM

TONIGHT'S PROOGROAM

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday evening, December 16, 1998, at 8
A COMPANY CHRISTMAS AT POPS

Joy to the World! A Fanfare for Christmas Day	arr. Bass
Final Waltz and Apotheosis from *The Nutcracker*	Tchaikovsky
Gloria from *Christmas Cantata* In honor of the composer's 75th birthday year	Pinkham
The Snow Queen	Carey
Songs of the Hill Folk (Carols from Appalachia) Markus Potyranski, boy soprano	arr. Hollenbeck
Pat-a-Pan (A Fantasy)	arr. Kay
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore CHARLES OSGOOD, narrator	arr. Reisman
Sing We Now of Christmas O Come All Ye Faithful – Away in a Manger – The First Noël – Silent Night – Hark! the Herald Angels Sing	arr. Bass

INTERMISSION

We Need a Little Christmas	Herman-Gibson
Sleigh Ride "SANTA'S HELPERS"	L. Mozart
Kije Takes a Ride (after Prokofiev)	arr. Nestico
Christmas Time Is Here, from *A Charlie Brown Christmas*	Guaraldi/Mendelson-Starobin
Mary's Little Boy Child	Hairston-Hollenbeck
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer – Have Yourself a Merry Little Christmas – Let It Snow! Let It Snow! Let It Snow! – The Christmas Song – Winter Wonderland – Jingle Bells	arr. Reisman

Sing-Along lyrics appear on pages 26 and 27.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

SING WE NOW OF CHRISTMAS

O COME, ALL YE FAITHFUL

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold Him,
Born the King of angels.
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Sing, choirs of angels,
Sing in exultation.
Sing, all ye citizens of heav'n above.
Glory to God
In the highest.
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

AWAY IN A MANGER

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head;

The stars in the bright sky looked down where he lay.
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying he makes.

I love Thee, Lord Jesus, look down from the sky
And stay by my cradle 'til morning is nigh.

THE FIRST NOËL

The first Noël the angels did say
Was to certain poor shepherds in fields as they lay,
In fields where they lay keeping their sheep
On a cold winter's night that was so deep.
Noël, Noël, Noël, Noël,
Born is the King of Israel.



SILENT NIGHT

Silent night! Holy night!
All is calm, all is bright:
'Round yon Virgin Mother and Child,
Holy Infant, so tender and mild.
Sleep in heavenly peace,
Sleep in heavenly peace.

HARK! THE HERALD ANGELS SING

Hark! the herald angels sing,
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled.

Joyful all ye nations rise,
Join the triumph of the skies.
With th'angelic host proclaim,
Christ is born in Bethlehem.

Hark! the herald angels sing,
Glory to the newborn king.

A MERRY LITTLE SING-ALONG

RUDOLPH THE RED-NOSED REINDEER
Words and music by Johnny Marks

Rudolph, the red-nosed reindeer, had a very shiny nose.
And if you ever saw it, you would even say it glows.

All of the other reindeer used to laugh and call him names.
They never let poor Rudolph join in any reindeer games.

Then one foggy Christmas Eve, Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him,
As they shouted out with glee:

"Rudolph, the red-nosed reindeer,
You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS
Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas, make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days, happy golden days of yore.
Faithful friends who are dear to us, gather near to us once more.

Through the years we all will be together, if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!
Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And my dear, we're still good-bye-ing.
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG
Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire, Jack Frost nipping at your nose,
Yuletide carols being sung by a choir, and folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe help to make the season bright.
Tiny tots with their eyes all a-glow will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase to kids from one to ninety-two,
Al-tho' it's been said many times, many ways: Merry Christmas to you.

WINTER WONDERLAND
Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'? In the lane, snow is glist'nin'.
A beautiful sight, we're happy tonight, walkin' in a winter wonderland!

Gone away is the blue-bird, here to stay is a new bird.
He sings a love song, as we go along, walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!"
But you can do the job when you're in town" –

Later on, we'll conspire, as we dream by the fire,
To face unafraid, the plans that we made, walkin' in a winter wonderland!

JINGLE BELLS
Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night. – Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride in a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride in a one-horse open sleigh.

Oh what fun it is to ride in a one – horse o – pen sleigh!

GUEST ARTIST



CHARLES OSGOOD

Anchor of *CBS News Sunday Morning* since April 1994, Charles Osgood also serves as a CBS Radio correspondent, anchoring and writing *The Osgood File*. These four daily commentaries on headlines or little-known stories are broadcast on the CBS Radio Network and have won Mr. Osgood legions of listeners. In 1997, The Points of Light Foundation awarded its "Connect America Recognition Award" to *The Osgood File* for its outstanding leadership in spreading messages of hope, affirmation, and connection. The radio broadcast has also earned him five of the *Washington Journalism Review*'s Best in the Business Awards as Best Radio Reporter. Winner of two Emmy awards, Mr. Osgood received the 1997 Peabody Award for *Sunday Morning*'s lifetime of achievement.

Inducted into the National Association of Broadcasters Hall of Fame in 1990, Charles Osgood has received many other honors, including the Marconi Radio Award (1993), the Lowell Thomas Electronic Journalism Award by the International Platform Association (1995), the John Connor Humanitarian Service Award from Operation Smile (also 1995), ASCAP's (American Society of Composers, Authors, and Publishers) President's Award for his outstanding coverage and support of music creators over the years (1996), and two Peabody Awards (1985, 1986) for *Newsmark*, a weekly CBS Radio public affairs broadcast.

Until June 1992, Mr. Osgood was also co-anchor of the *CBS Morning News*, a contributor to the *CBS Evening News with Dan Rather*, and a principal reporter for the CBS science broadcast *Walter Cronkite's Universe*. From 1981 to 1987, Mr. Osgood anchored the *CBS Sunday Night News*. Prior to joining CBS News in September 1971, Charles Osgood was a morning anchor and reporter for WCBS Newsradio 88 in New York. He had previously spent nearly four years on general assignment for ABC News. He was also general manager of WHCT in Hartford, Connecticut (the first pay television station in the country) and served as program director and manager of WGMS Radio in Washington, D.C.

Charles Osgood has published four books: *Nothing Could Be Finer Than a Crisis That Is Minor in the Morning* and *There's Nothing I Wouldn't Do If You Would Be My POSSLQ*, both compilations of some of his best radio broadcasts; *Osgood on Speaking: How to Think on Your Feet Without Falling on Your Face,* a tongue-in-cheek guide for public speaking; and *The Osgood Files*, a compilation of his newspaper columns, syndicated by Tribune Media Services.

Born in New York in 1933, Charles Osgood holds a B.S. degree in economics from Fordham University; he has been awarded many honorary doctorates. He serves as a trustee of Fordham University, Operation Smile, The Cancer Institute of New Jersey, St. Bonaventure, and the School for Strings (a music school in Manhattan that he says would never have made him a trustee if it had heard him play the piano or the five-string banjo, which he likes to do in his spare time). Mr. Osgood is also an overseer of the board of Colby College. He has performed with the New York Pops, the Boston Pops Orchestra (a performance taped for PBS's *Evening at Pops*), and the Mormon Tabernacle Choir. Mr. Osgood lives in New Jersey with his wife, Jean, and their five children. The National Father's Day Committee named him Father of the Year in 1985.



TANGLEWOOD FESTIVAL CHORUS AND NOTES ON THE MUSIC



John Oliver, *Conductor*

TANGLEWOOD FESTIVAL CHORUS

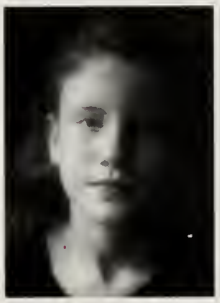
Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra – *Joy to the World*, on Sony Classical and *We Wish You a Merry Christmas*, on Philips – and the new RCA Victor album *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams' *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and conducted the orchestra most recently in July 1998.

NOTES ON THE MUSIC

The ballets of **Peter Ilyich Tchaikovsky** (1840-1893) are now regarded as imperishable classics of the ballet repertory. In his own lifetime, though, Tchaikovsky enjoyed very little success in the dance world, his music generally being regarded as too "symphonic." The composer himself thought *The Nutcracker* was less significant than *Swan Lake* or *Sleeping Beauty* because of the weak plot, which, for all practical purposes, ends at intermission, so that the second act is nothing but spectacle. Yet, the music that accompanies the spectacle is so inventive and colorful that performances of the ballet and the famous suite drawn from the score have become beloved seasonal traditions.

Boston's own **Daniel Pinkham** (b.1923) has composed widely in many genres, including two symphonies, but he is particularly known for his choral work, much of it intended for church use or church festivals. His practical sense has come from many years of experience as music director at King's Chapel, and he has also been on the faculty of the New England Conservatory since 1959. One of his most frequently performed pieces is the *Christmas Cantata* (1958) for chorus and brass instruments, and the Gloria from that work is being performed this evening to honor the composer in his 75th birthday year.



A new addition to the Christmas Pops repertoire is an orchestral work by twelve-year-old **Julia Scott Carey** of Wellesley, Massachusetts. *The Snow Queen* was inspired by Hans Christian Anderson's well-known tale. Julia has been composing music since the age of five, when she developed her own notation system to record her compositions. She has studied piano, theory, harpsichord, composition, and chamber music; for the past two years, she has been a student at the New England Conservatory, where she studies composition with Rodney Lister. Julia's compositions have won numerous awards and have been performed by such ensembles as the Boston Chamber Music Society and the Wellesley Symphony Orchestra. In February, at this year's Contemporary Festival at the New England Conservatory, her composition for string orchestra, *The Memory of Snow*, was premiered, and *The Snow Queen* was presented in master class with Martin Bresnick. The following month Julia was invited to participate in the International Young Composers Competition held in St. Petersburg, Russia, where her piano trio, *The Upstairs Room*, won second place in her division. In May she received a 1998 ASCAP Foundation Morton Gould Young Composer Award for *The Snow Queen*. This work was also selected for the Marilyn K. Glick Young Composers Showcase and was performed in October by the Indianapolis Symphony Orchestra under Raymond Leppard.



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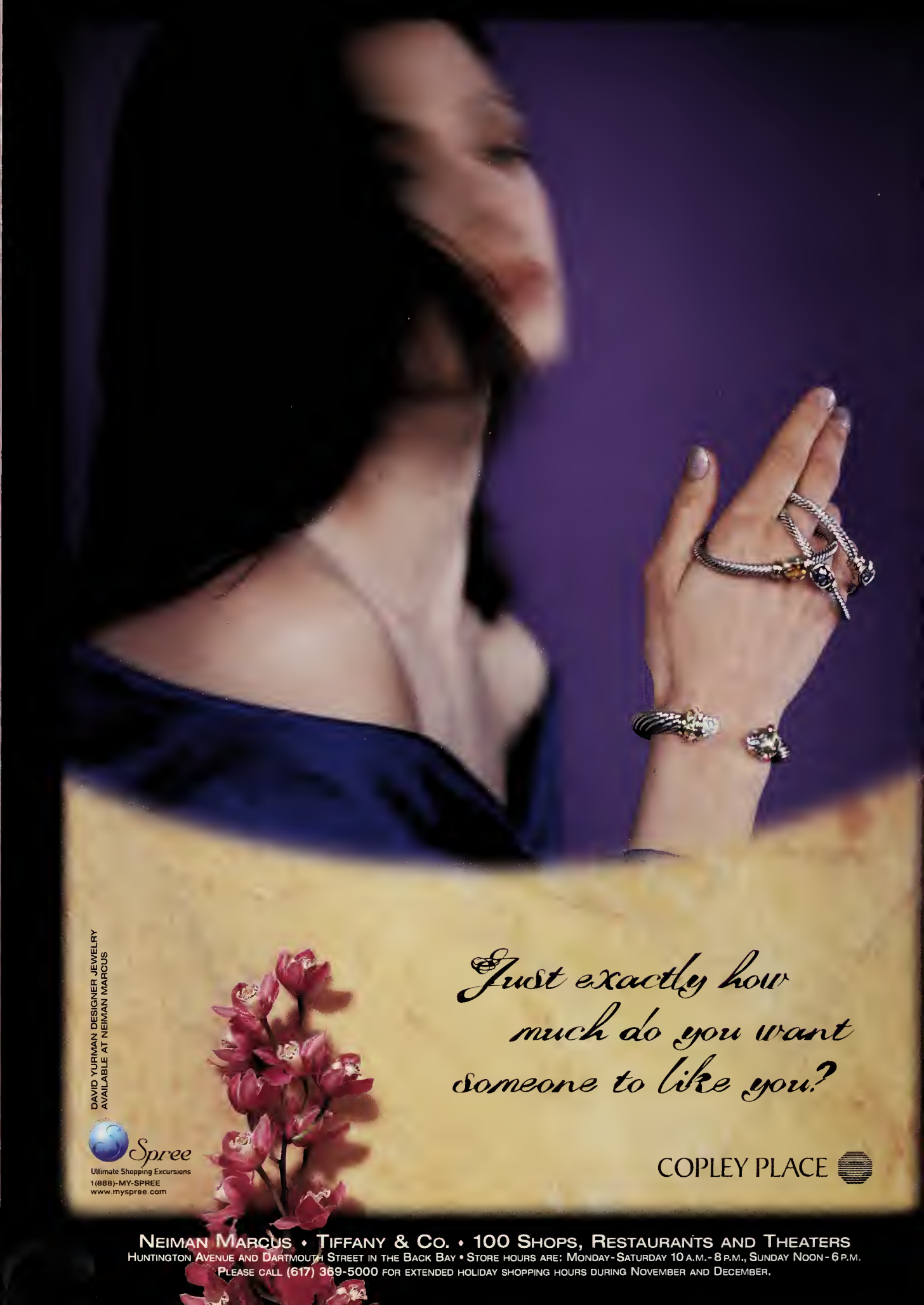
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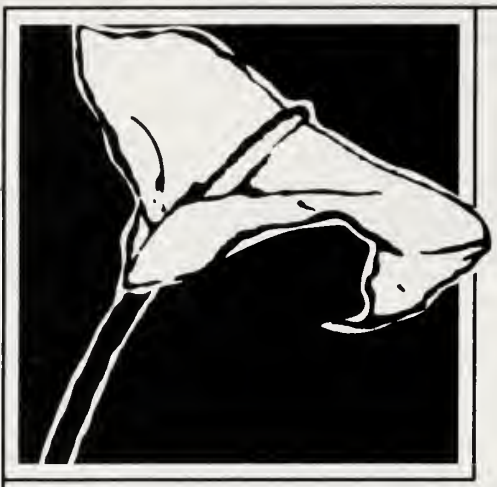
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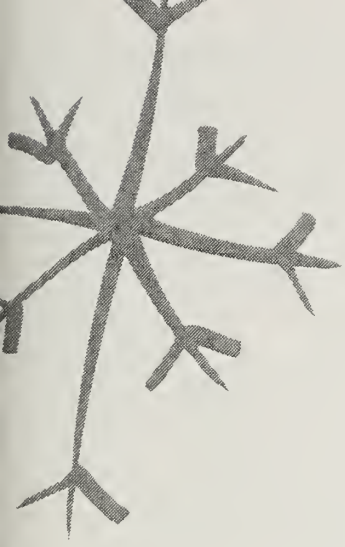
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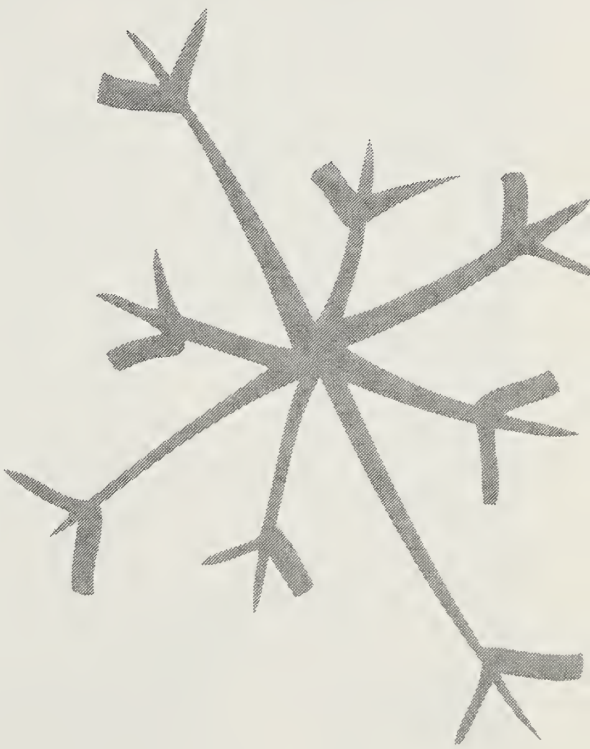
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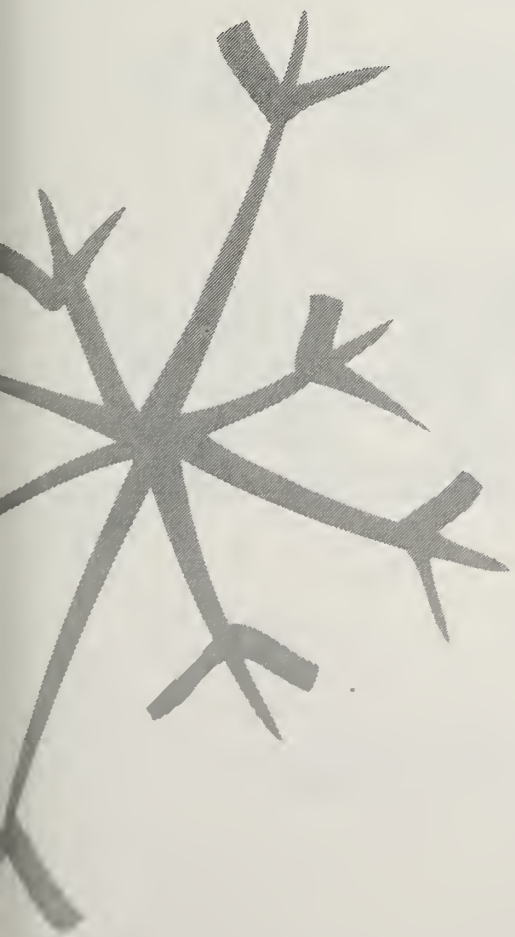
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(click, click, click)

All through the house.
(not a creature was stirring)

In the lane.
(snow is glistening)

Away to the window.
(I flew like a flash)

Upon the highest bough.
(hang a shining star)

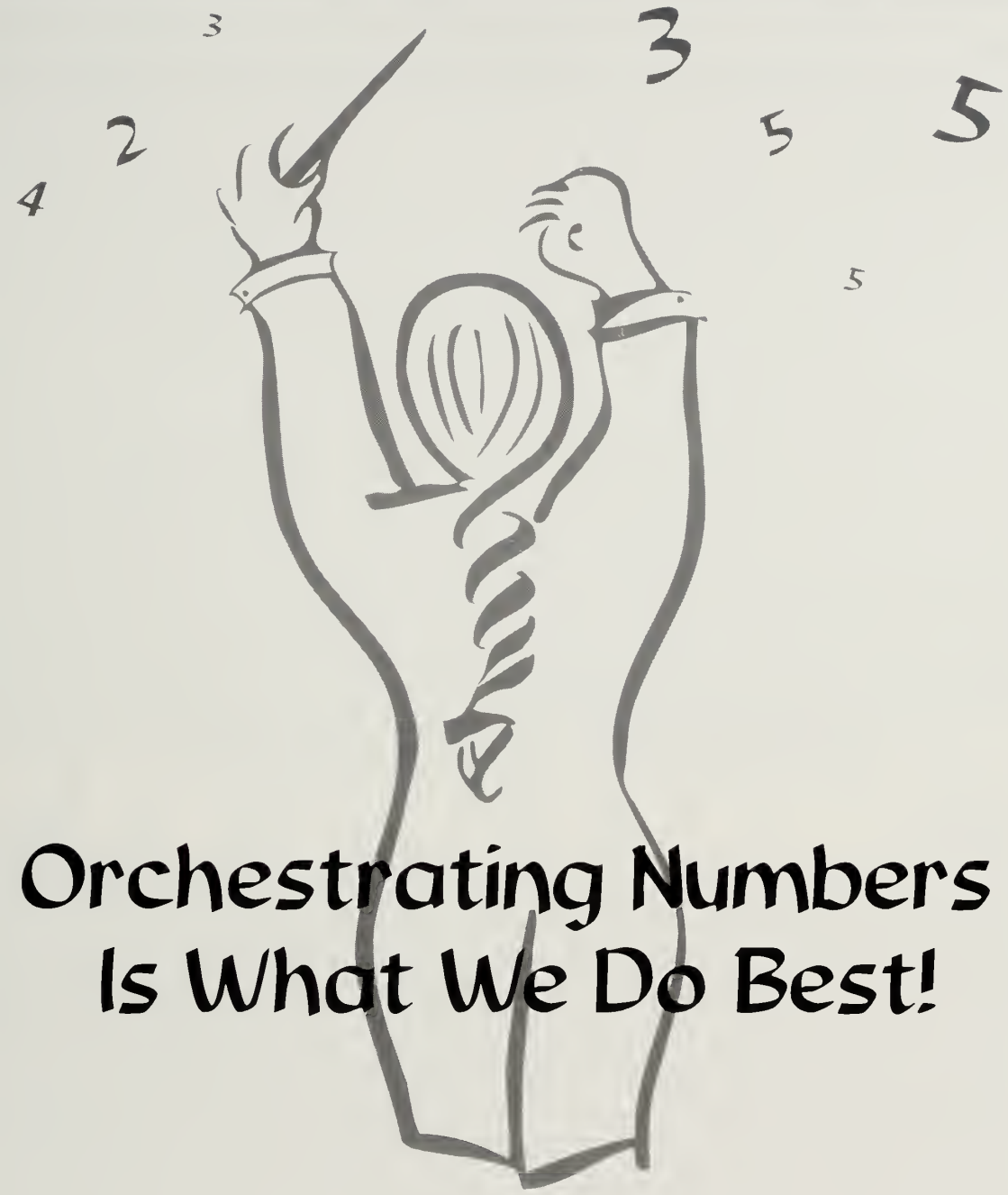
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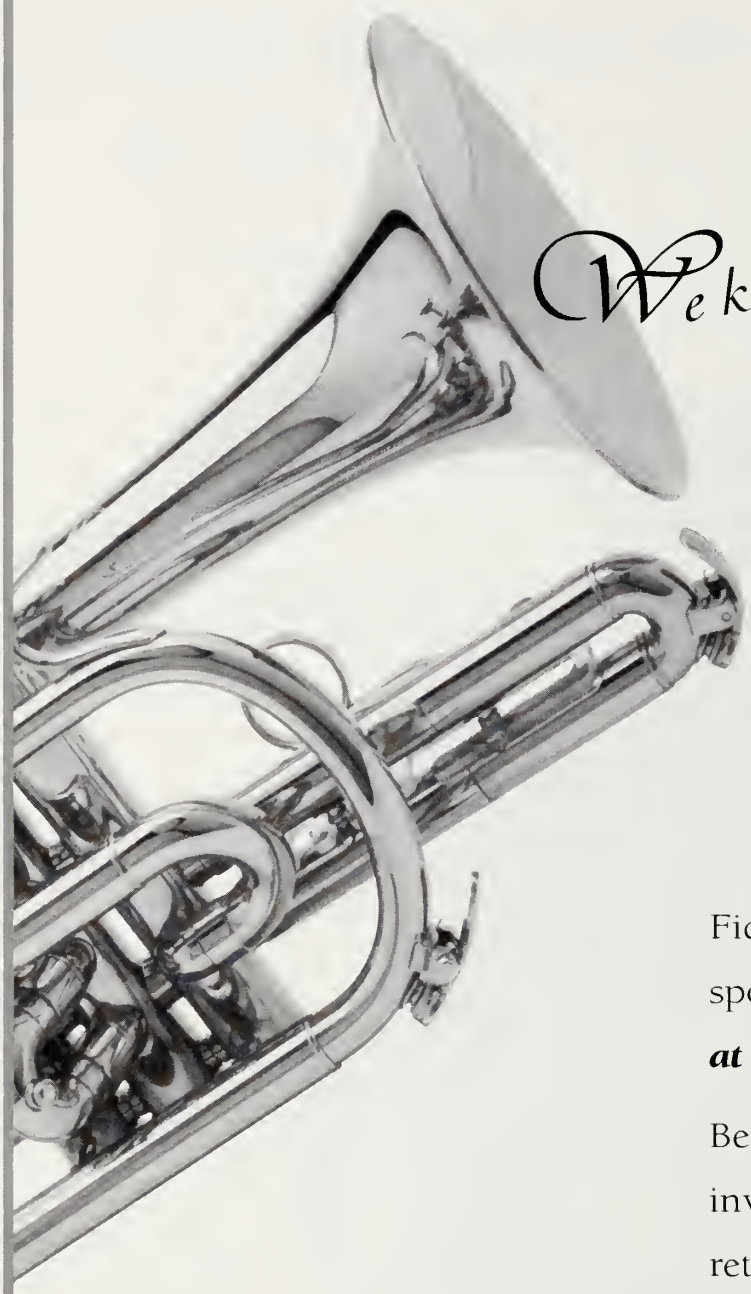
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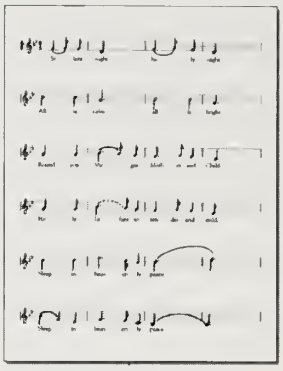
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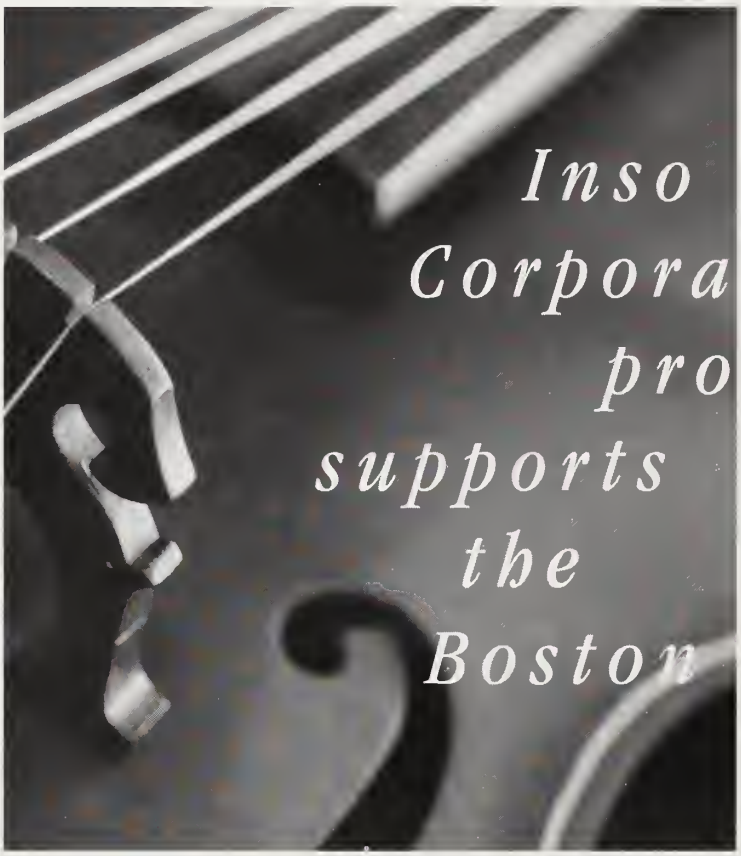
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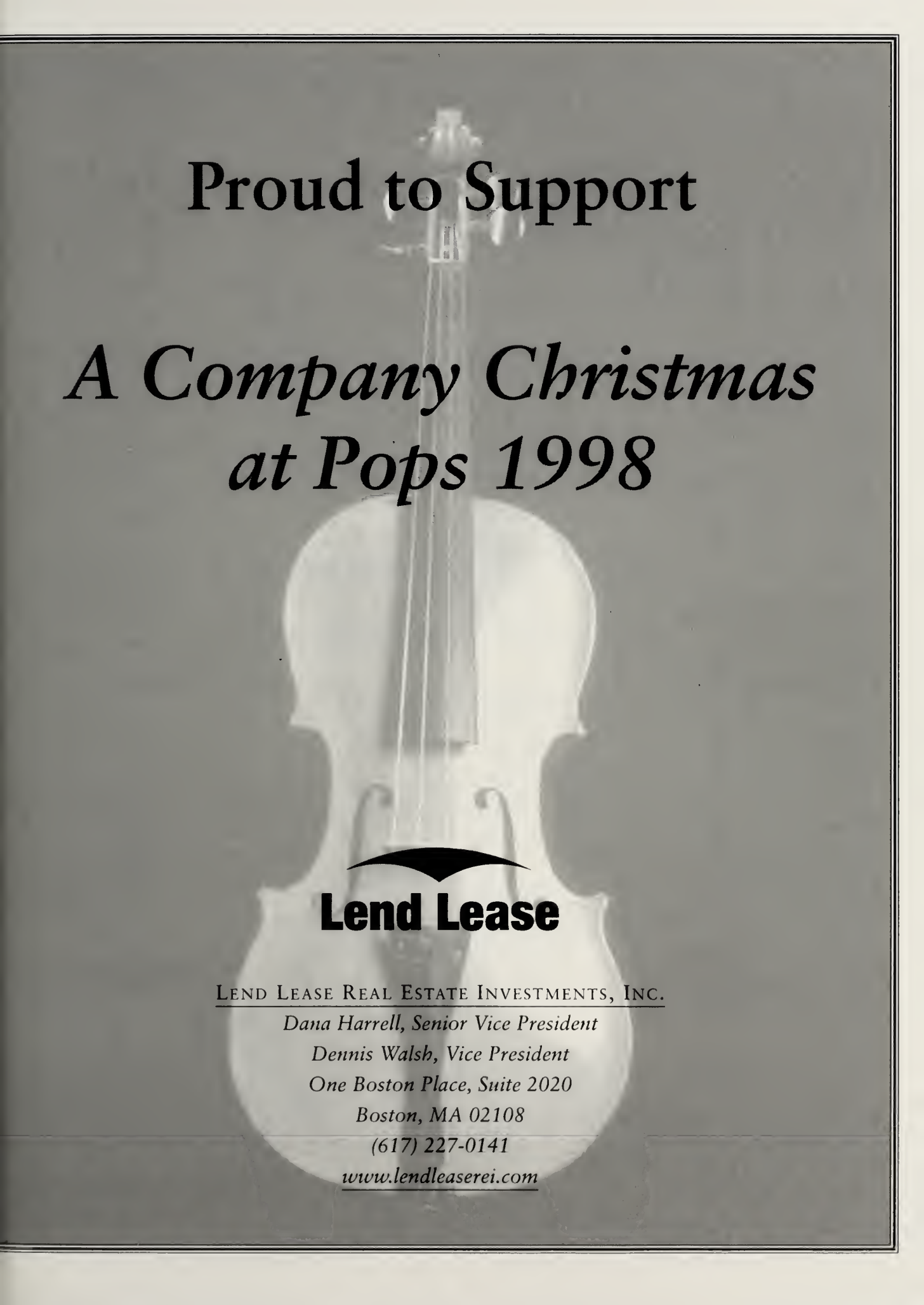
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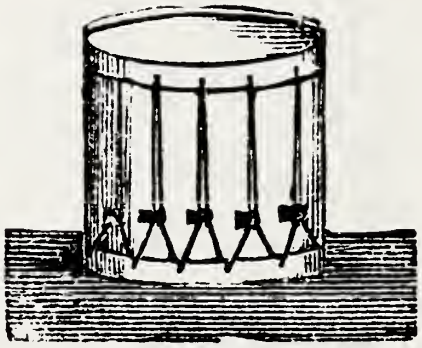
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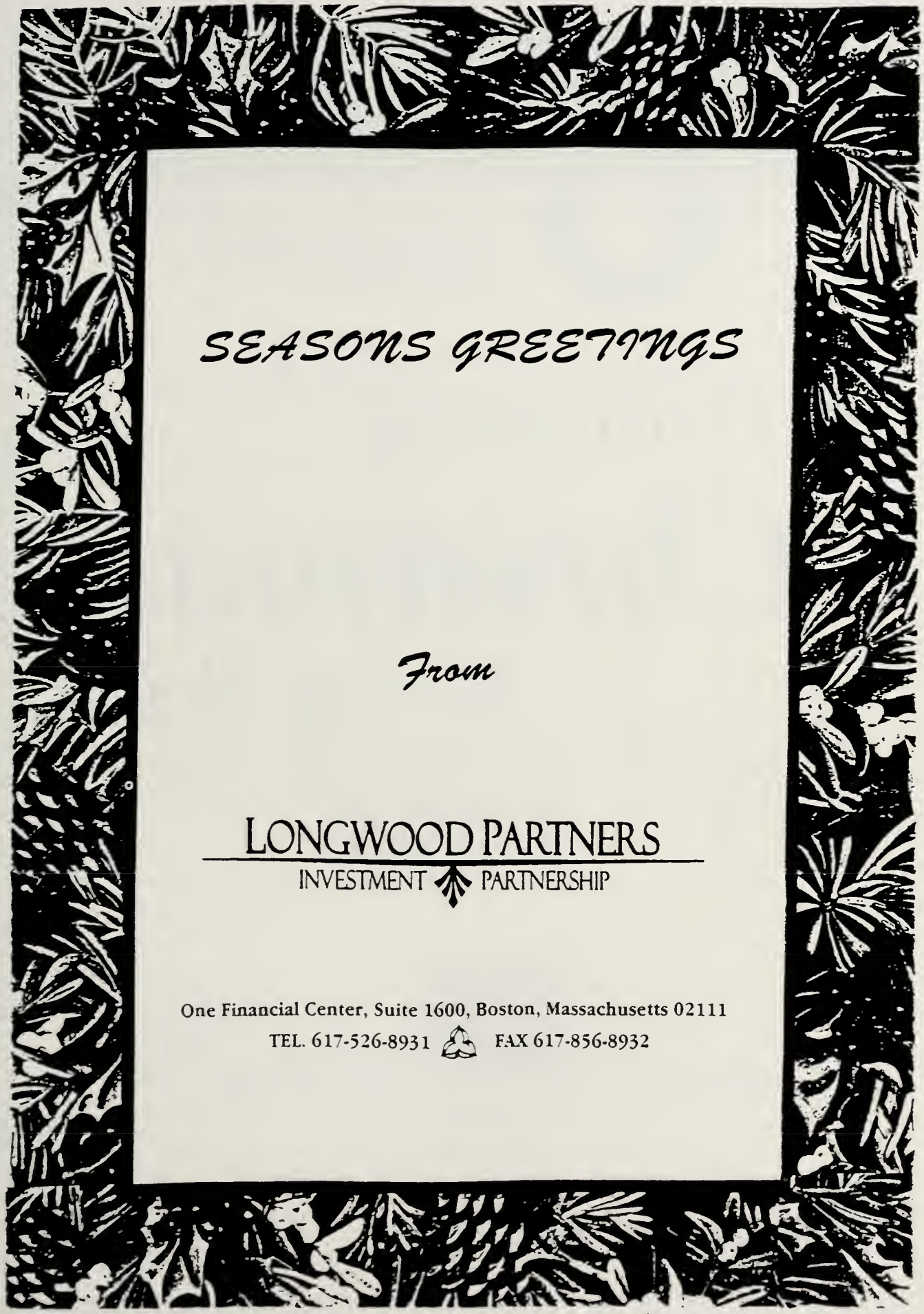
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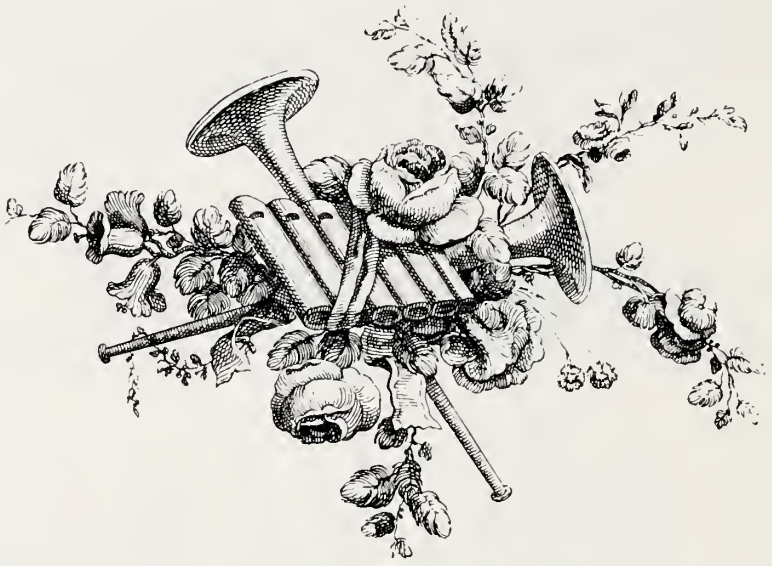
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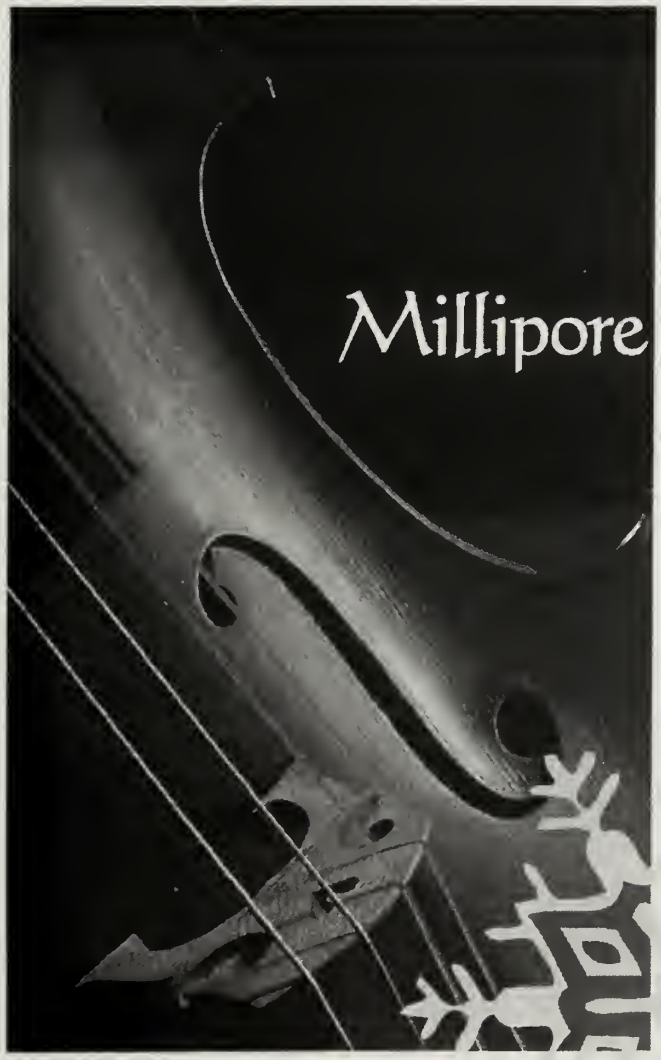
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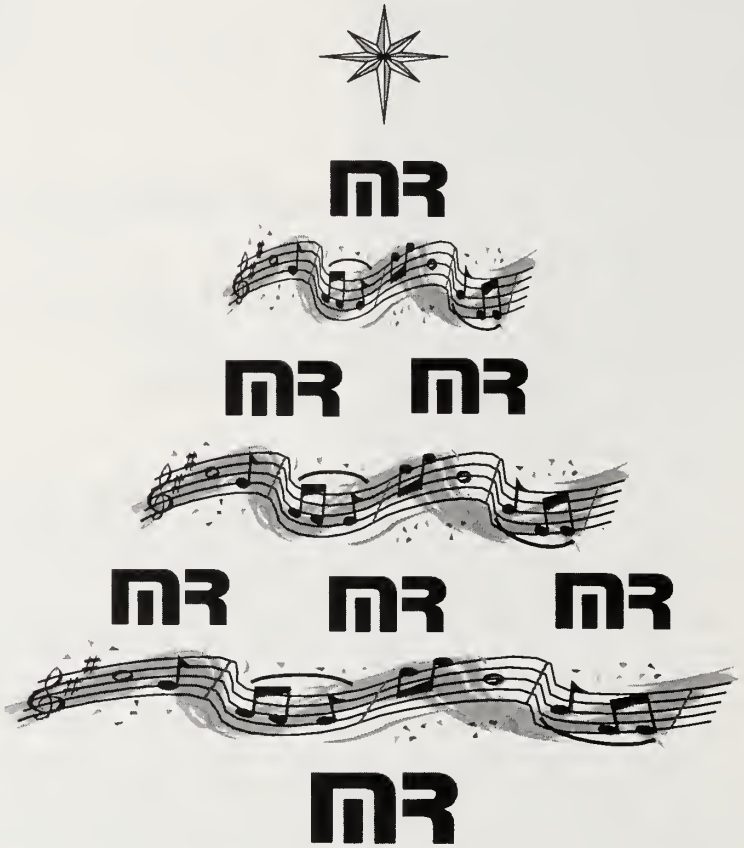
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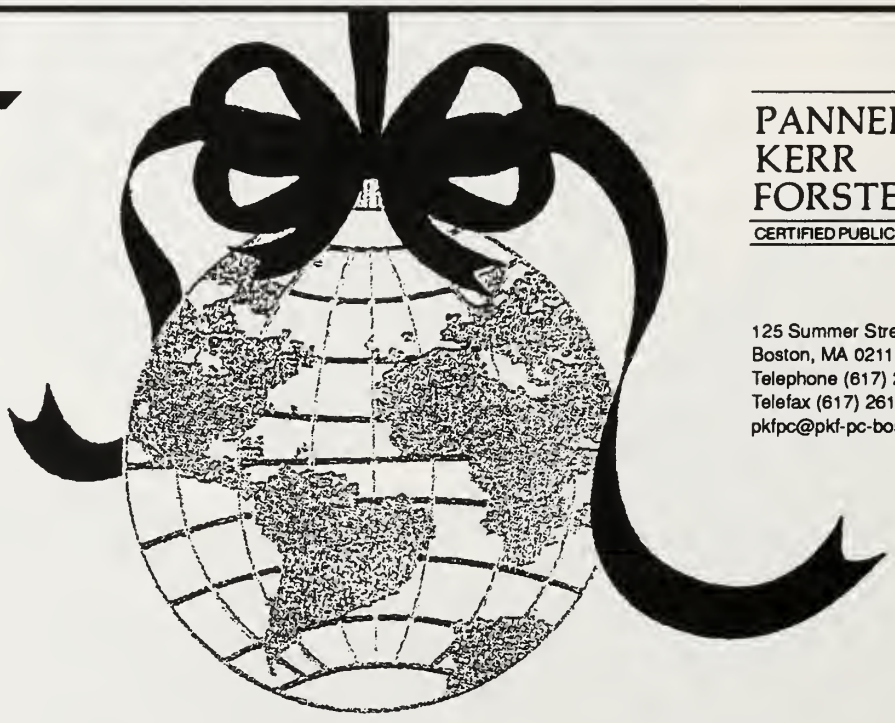
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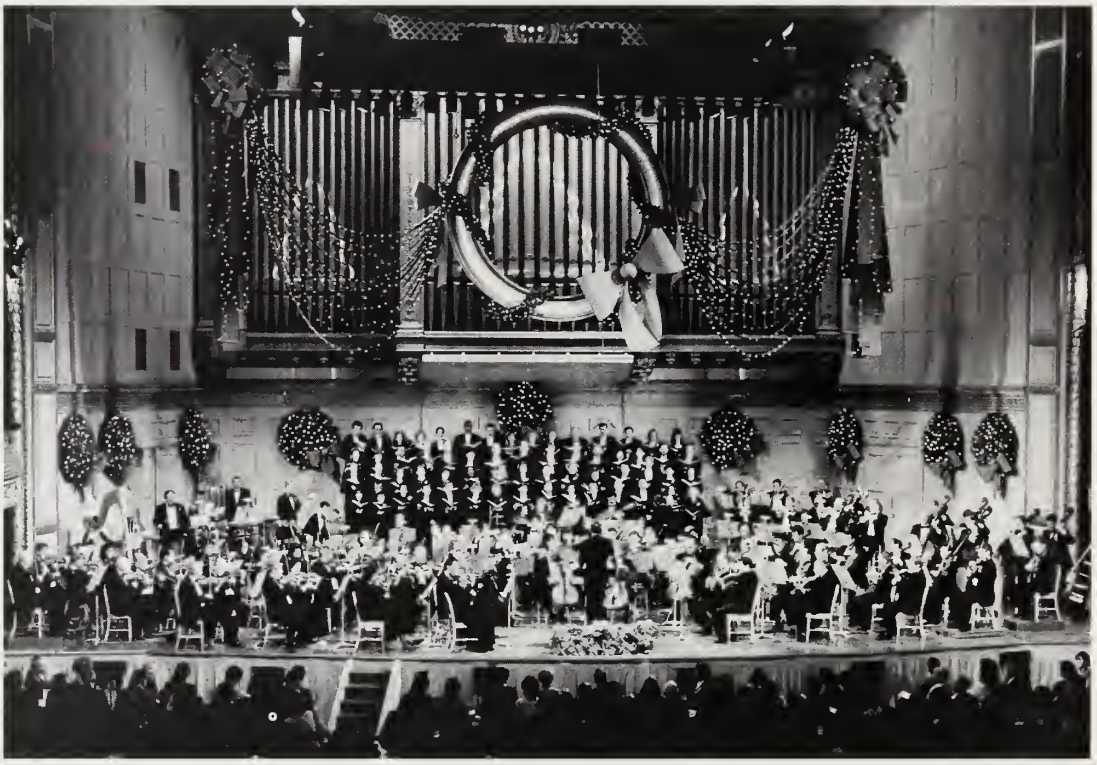


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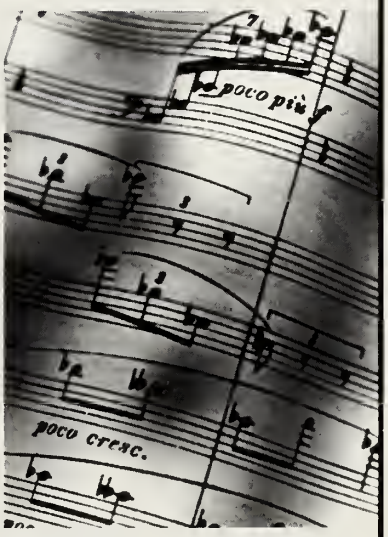
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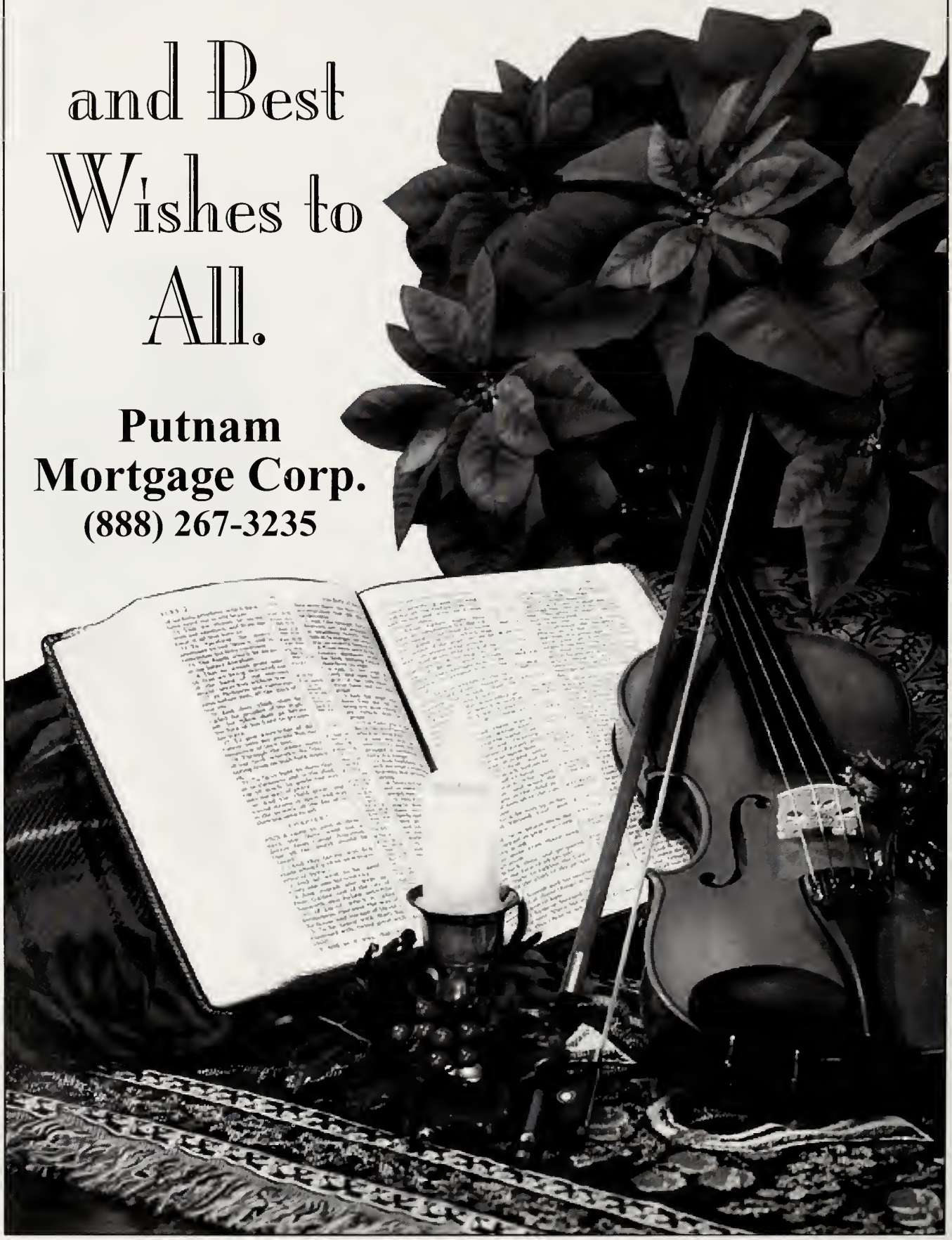
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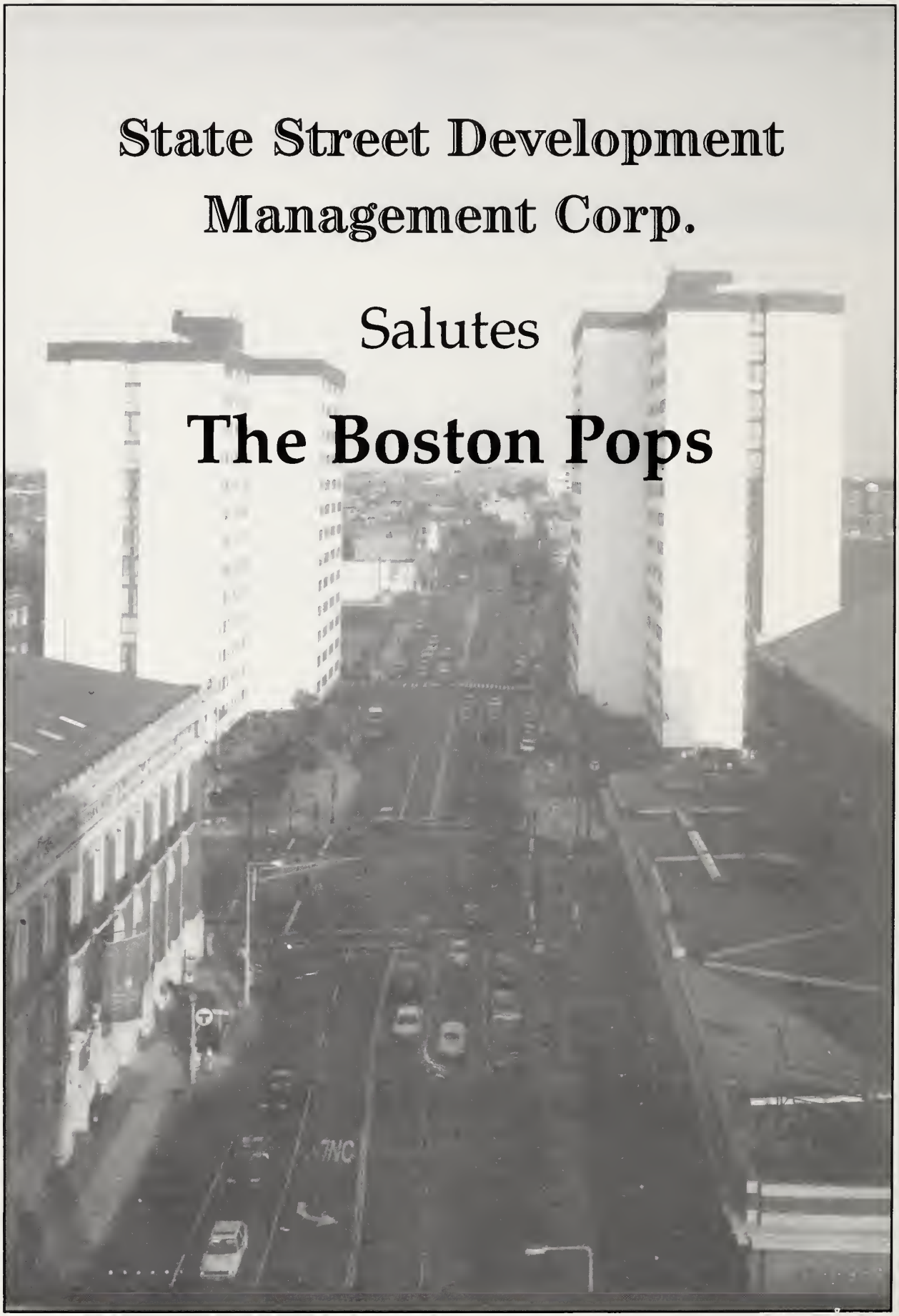
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The Boston Pops



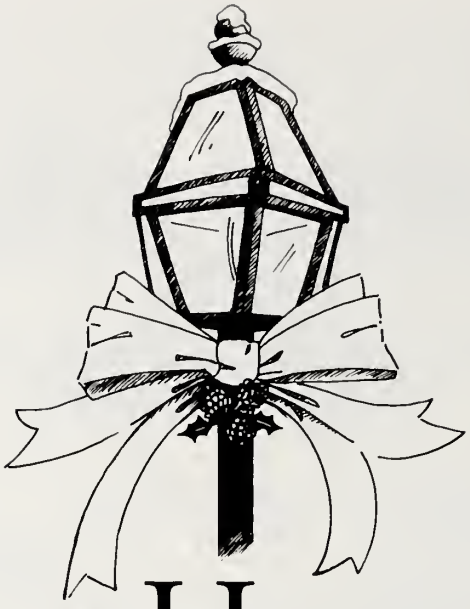


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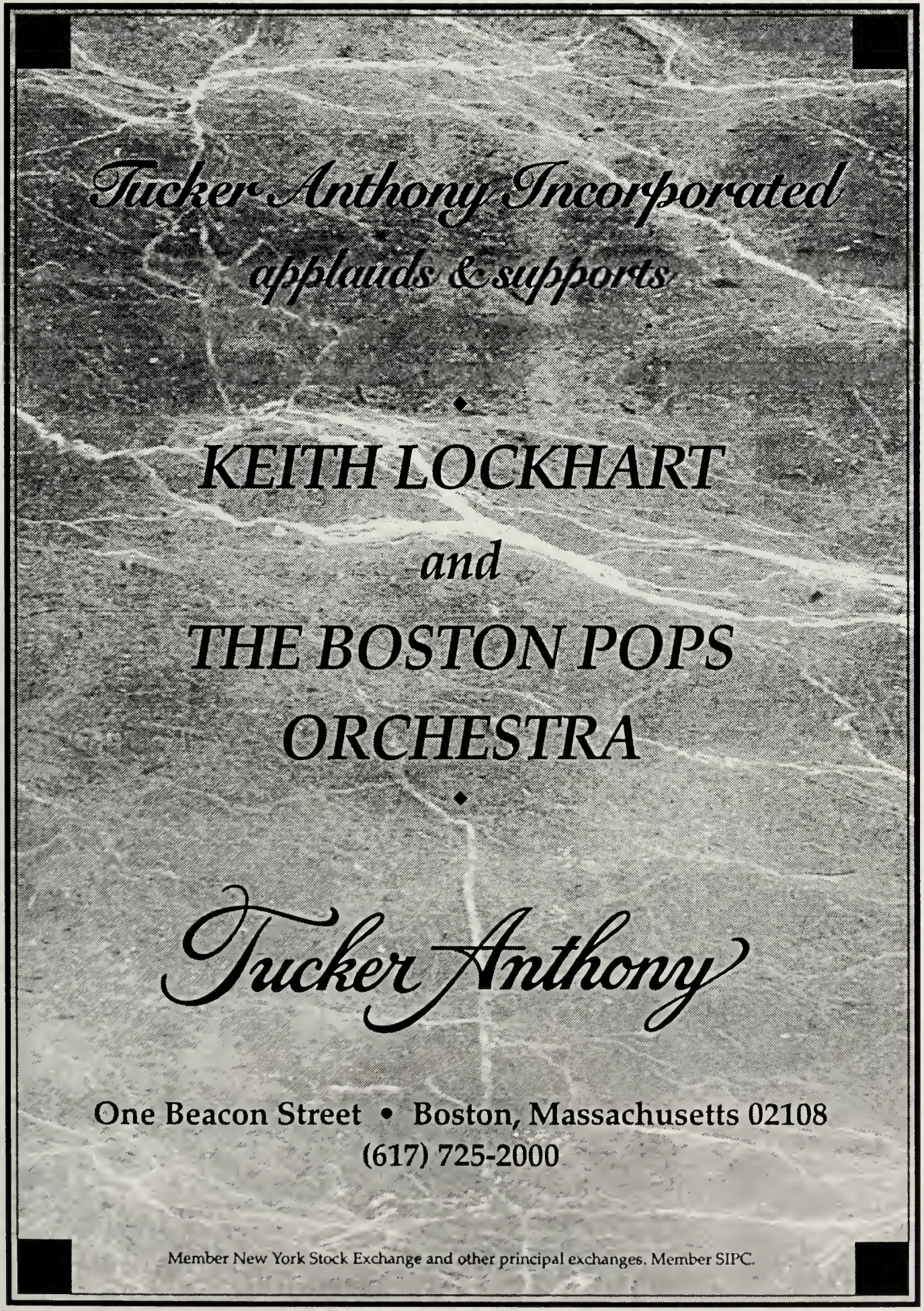
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bells ringing in the Park Street Church,
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and Christmas at the Pops.

Since 1906, Suffolk University has
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And although our reach has extended
to the shores of Cape Cod, and as far away
as France, Spain and China,
our heart remains in Beacon Hill.

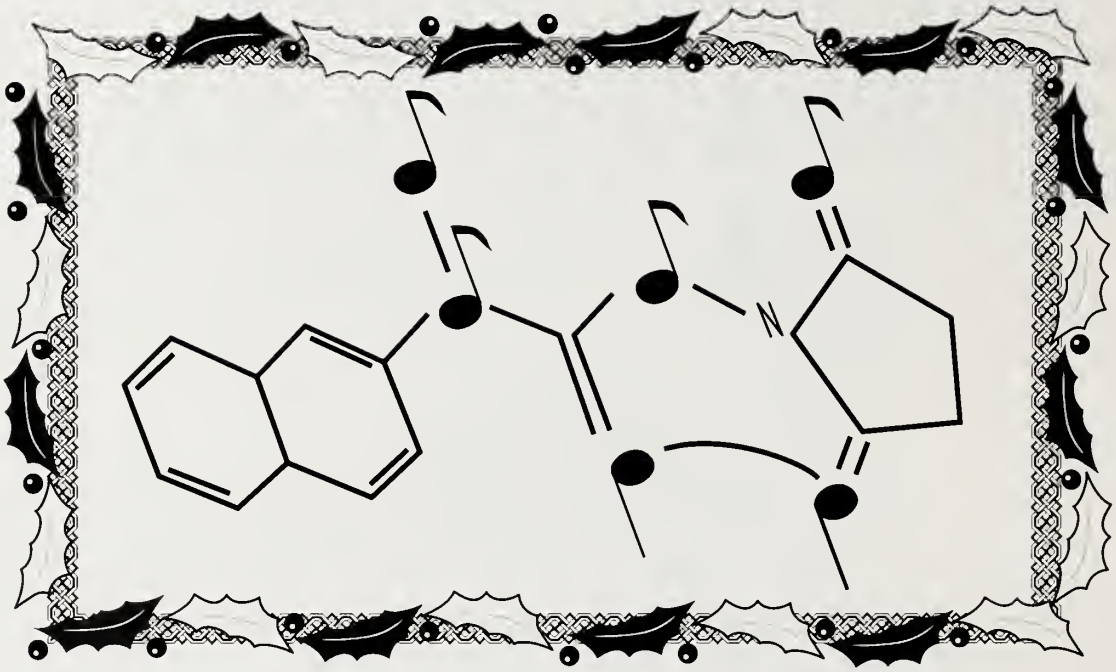
At this festive season of celebration,
we toast the traditions of Boston.
May we all be home for the holidays!

Suffolk University

8 Ashburton Place, Beacon Hill, Boston 02108


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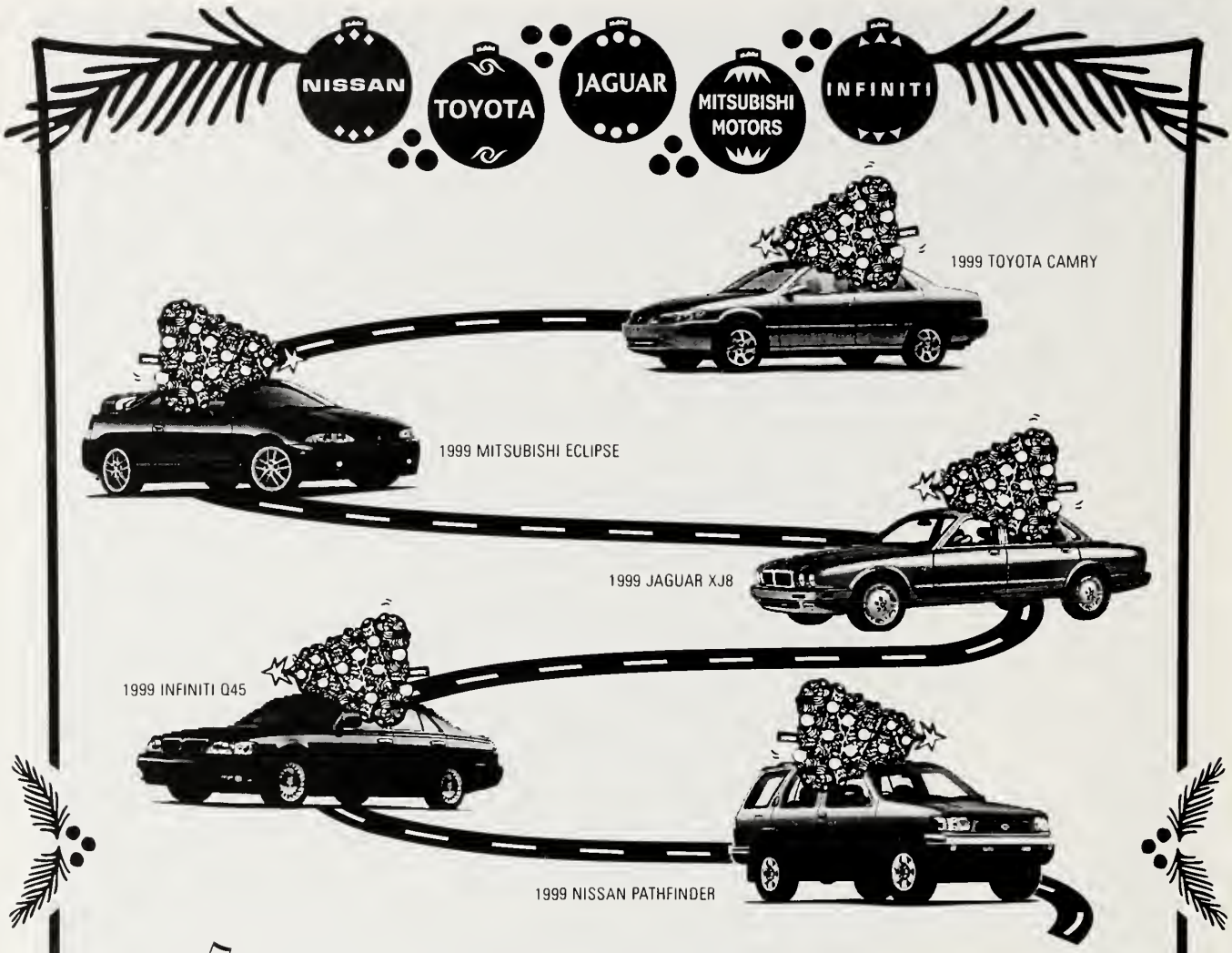


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Like wise counsel, A Company Christmas at POPS is sweet music to your ears.

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CORPORATION

Investment Counsel, 27 School Street, Boston, MA 02108
For information, call John Goldthwait at 617-227-0600

The Boston Symphony Orchestra and the "A Company Christmas at Pops" Committee hope that you had an enjoyable evening and invite you to join us again next year for "A Company Christmas at Pops" 1999!



To make reservations for next year, please fax this form to the BSO Corporate Programs Office at (617) 638-9266, or call (617) 638-9270 if you have questions.

Sponsorship:

_____ **Full Package** - $5,500 - 16 tickets (10 floor, 6 balcony) - includes one full page, black and white advertisement in the event program.

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Prices are subject to change; we will confirm prices by June 30, 1999. Please note that seating for this event is assigned on the basis of registration date.

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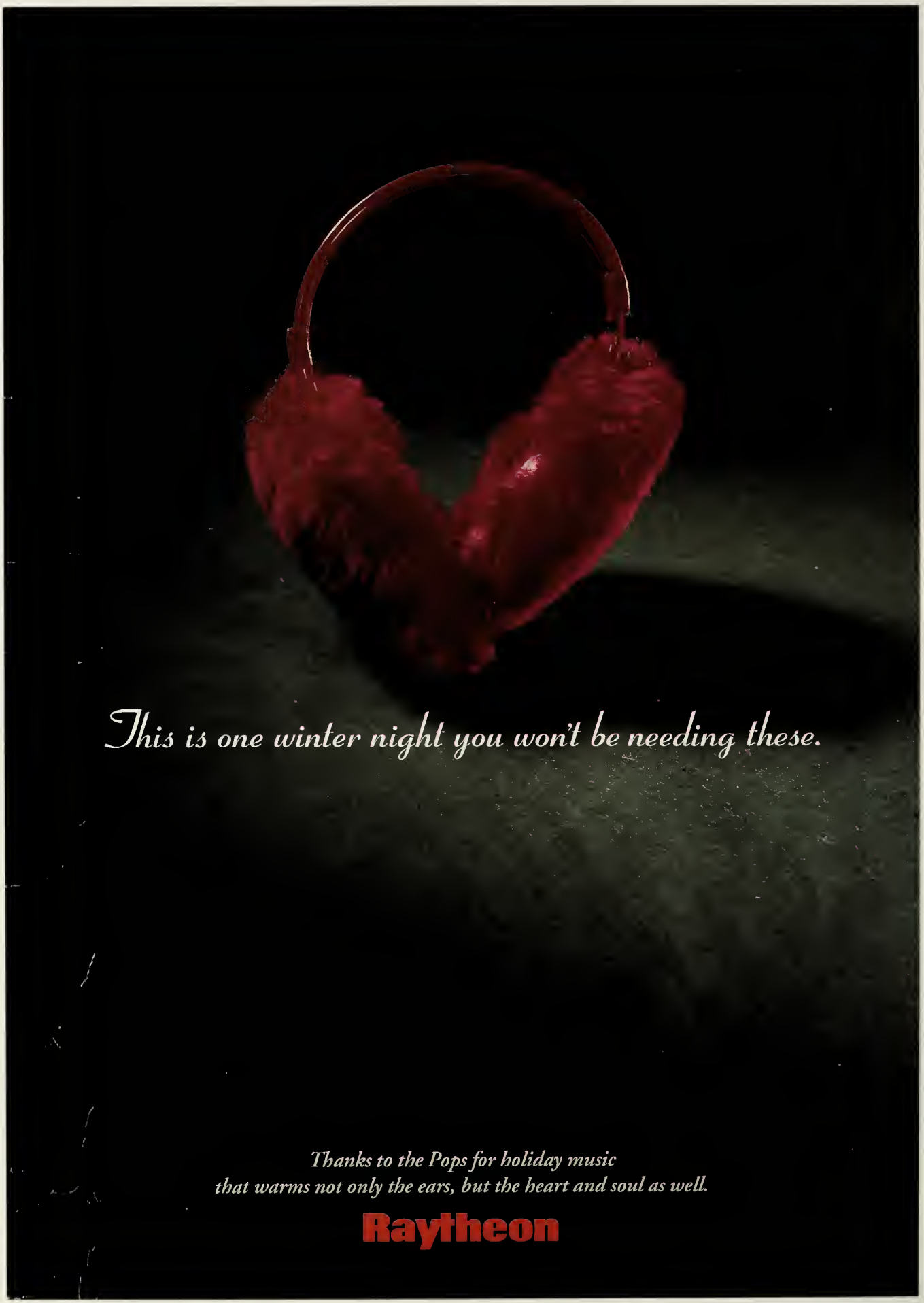
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